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## At the Theatres.

The principal event we record this week is the production of The Amadan at the Star Tuesday night. A few minutes before eight a shower drenched the city, and the house suffered more or less in consequence. The orchestra was not as full as it should have been on such an occasion; the balcony contained many empty seats, and the gallery was not uncomfortably crowded when the curtain rose on the first act of the play. Laughter frequently resounded through the theatre during the evening, and there was an abundance of applause whenever an unusually clever Hibernian sally proceeded from the adaptive Mr. Boucicault's lips. His son Dot, who made his *début* in the United States, was favored with kindly approbation. Nevertheless, we cannot chronicle another dramatic success to the author-actor's account. The Amadan depends largely for effect upon sensations of the order that was craved by theatre-goers in the palmy days of The Colleen Bawn and Arrah-na-Pogue. That clap-trap is old-fashioned now. Instead of impressing the public, it amuses them. Hair-breadth escapes from Irish constabulary; hair-raising adventures in ruined abbey and damp sea-caves; gun-shots and struggles to orchestral "hurries;" mortgages; buried treasures; lost titles; foreclosures, the passion of villains, who hold trump cards, for virtuous maidens; heroes unjustly accused of all the crimes in the calendar, from murder to forgery; idiot-boys who serve as watch-dogs for pretty young ladies; baronets in embarrassed circumstances tempted to sell their daughters to hated suitors for untold lucre, which will restore them to affluence; daughters who are willing to submit to the sacrifice and commit suicide afterward; whiskey, hot punch and tea; magistrates who go into judicial session in the houses of their friends; young girls who stay out all night in order to carry messages to the lovers of other young girls; picturesque cliffs; romantic caves; splendid desmesnes; a handful of soldiers; some peasants; family doctors who generously abandon their practice to help life-long friends out of difficulties with gratuitous advice—these are the varied ingredients of the good old-fashioned Irish play, and they are all brought into use in The Amadan.

The plot will not take long to relate in outline, for there is little to it, what there is being filled in with details which are neither here nor there, and we will consequently refrain from boring our readers with a recital of them. Michael O'Leary (Boucicault, Sr.), a rascally pork and butter contractor, has bought in the property of Sir Boyle Carew (Charles Foster), and obtained a bank cheque, which Ted (Arthur Forrest), the son of the latter, has signed his father's name to. O'Leary, however, is willing to smooth things over if Sir Boyle will give him permission to wed Elfie Carew (Lillian Cleves). Elfie's lover, Owen Darrell (William Herbert), has something to say to this, and he and Ted interview the contractor on the brink of a cliff. Angry words pass between them. Later O'Leary is thrown down a precipice by Colley (Boucicault, Jr.), the Amadan, or half-witted boy, who loves Elfie like a dog, and understands that his victim means to do her harm. Darrell and Ted are respectively suspected of having committed the supposed murder; but O'Leary recovers and maliciously swears before the magistrate that it was Darrell who attempted to kill him by pushing him over the cliff. Darrell is taken into custody. Later Elfie, Darrell, Colley and O'Leary turn up in a vault by the sea, where the last-named places himself fortunately in the grip of the law by shooting the Amadan. Darrell recovers his title to Sir Boyle's property and marries his daughter; Ted secures the object of his choice, Dora Fogarty (Sadie Martinot); Colley recovers and gains his lost senses, and O'Leary, to escape imprisonment, consents to be committed to a lunatic asylum.

As will be seen from this brief synopsis, The Amadan is a mass of wearisome, impossible trash. The laws of nature, of England and of art are equally violated by the adaptive Mr. Bousicault. Although Colley is made the target for general rifle-practice among the male characters of the play, he not only survives his repeated wounds, but actually derives benefit from them, inasmuch as the most severe restores the even balance of his mind. The magistrates who convene to examine into the case of the attempted assassination comport themselves in the nice, informal manner of a select family party, and suit the law and the evidence at will to their own purposes and the exigencies of the drama. Time heals all wounds in this composition. Mr. O'Leary, who is left for dead, turning up a few hours later as chipper as ever, and ready to carry out the most desperate schemes of villainy. Colley's soliloquies are meant to be sadly pretty—they are as sickening as molasses and sulphur. The mock heroics of Ted and Owen are amusing. We might go on for several columns pointing out The Amadan's faults; but as the merits can be enumerated in as many lines, we prefer saving the space for more agreeable purposes.

The piece gives an opportunity for the display of romantic scenery, painted in Mazzanovich's best style.

It is a pretty good blending of scraps of Charles Lever's works.

It pushes Boucicault *pli* into prominence, at the same time allowing Boucicault *père* to hold up his end of the family log.

The veteran acted O'Leary with the care that characterizes all his work. He was, however, in the singular position of an actor handicapped by the defects of his own play. The inimitable drollery that marks every one of his Irish impersonations carried him through safely. His son created a favorable impression by his acting as Colley. The young man is good-looking, intelligent and inherits many of the best artistic traits that distinguish his father. His graceful action, pleasant voice and complete grasp of the picturesque and dramatic possibilities of the part elevated him to the position of a desirable acquisition immediately.

The company supporting the Boucicaults gave uneven representations of their various rôles. William Herbert was good in certain scenes and ineffective in others. Charles Foster played Sir Boyle wretchedly. Arthur Forrest did better work than he has done since he came to this city. Ben Maginley surprised everybody by collaring a real brogue at last. He was rotund of form and benevolent of countenance as Dr. Fogarty. Mr. Reynolds was capital as a captain of constabulary.

The Elfie Carew of Lillian Cleves was a nice sentimental performance. Miss Cleves shows plenty of talent whenever she gets a chance. Miss Martinot, in the minor part of Dora, had little to do but look pretty and wear becoming costumes. We are sorry to notice that the lack of repose in this lady's acting has not disappeared. She bounces about the stage like a rubber ball. Mrs. L. E. Barker was amusing as Miss Dodd McLeverty, an explosive old maid.

The scenery, as we have said before, was very beautiful. Under the cliffs of Moyarta, in Act One, the ruins of St. Donlaugh's and the Puffing Hole were magnificent stage pictures. The shifters performed their work in a shiftless manner, working some of the changing scenes by hitches and starts.

* * *

Helen Barry is no better and no worse an actress than we expected to find her. Long familiarity with the glare of English footlights has not only made her mistress of the technique of stage-art, but robbed her of freshness and spontaneity into the bargain. Her acting, like her person, is slightly *passé;* but the ripeness of both dates back to no distant day, so that they are not too far on the wane to forfeit the attentions of a public which is not disposed to be hypercritical. What matter if the rose's petals droop and its fragrance is almost shed, when fresh buds are as scarce as peaches in May one must be content with flowers that have done blooming. The audience which assisted at Miss Barry's American *debut* in the Union Square Monday night was extremely cordial and generous to the foreigner. There was a liberal sprinkling of professionals in it, who manifested a kindness something akin to the miraculous for the favorable result of the new-comer's attempt.

Tom Taylor's play, Arkwright's Wife, is new to our play-goers, although it has been acted for several years throughout England. Its plot is a fanciful conglomeration of truth and fiction, the contrast between labor and invention a hundred years ago in the mill-towns of Lancashire, when Richard Arkwright, the reputed inventor of the spinning-jenny, was introducing his labor-saving machinery forming the practical backgraund of a romantic story. In Act One Peter Hayes and his daughter Margaret are found on the point of being ejected from their cottage for their inability to satisfy certain debts which the father has incurred in endeavoring to perfect a machine for spinning thread. The money earned by Margaret at her wheel has all been squandered on metals and tools and the family reduced to absolute penury. Old Peter is deaf to his daughter's entreaties to desist from a pursuit which, if futile, will ruin them, and if successful will rob thousands of the means of subsistence. Arkwright, a barber from the neighboring town of Preston, having heard in Leeds market-place of the beauty and luxuriance of Margaret's head of hair, enters the cottage with a view to purchasing it. The means of paying off their debts by this bargain finally prevail upon the girl sufficiently to cause her consent to the sacrifice; but the barber—with an approach to sentiment, rare in his trade—has not the heart to clip the locks, and refuses. The bailiff arrives at this juncture. Arkwright, moved by compassion and new-born love for Margaret, wipes out the score and gains the girl's consent to marry him.

Act Two finds Arkwright and his wife ensconced at Preston, with old Peter possessing a sinecure in the chimney-corner. Margaret is jealous of her husband's frequent absences and because he has never admitted her beyond the door of a certain room in their house which is always kept locked. Arkwright, at her solicitation, opens the door of the room in question and draws forth the fruit of his inventive efforts—the spinning-jenny—which he has hitherto concealed from her knowledge. Margaret is proud of her husband's work; but she is grieved at the misery which its introduction, she fears, would cause. Old Hayes, who is envious of his son-in-law's success, and who imagines that his own ideas have been stolen, is an eavesdropper during the exhibition of the machine. Bent on revenge, he goes forth, secures a mob and returns to demolish it. The wife faces the rioters and reads them a lesson in political economy, which naturally adds to their fury. On condition that the mob will spare her husband's life she smashes the machine with her own hand. Arkwright returns home to find the work of his life wrecked. His wife admits that she has shattered it, but, singularly enough, fails to state in extenuation that it was done to protect him from death. Arkwright turns Margaret and her father from his house.

In the last act, which is supposed to occur after a lapse of eighteen years, we see the villagers grouped to welcome home Richard Arkwright, who has visited London to be knighted by King George. He is opulent and owns many mills, fortune having followed the invention of his labor-saving machinery. Previous to his arrival Margaret and her old father appear. They are wanderers, eking out a livelihood by the exhibition of the heavenly bodies through old Peter's telescope. The hatred and bitterness of the disappointed inventor have not diminished with time. On learning that he is adjacent to Arkwright's property he makes off to gather another mob for the purpose of burning his son-in-law's mill. Margaret dispatches a messenger to a near-by barracks for soldiers. The mob appear with torches to carry out their wrongful purposes, and she holds them at bay until the red-coats arrive and suppress the demonstration. Arkwright takes back Margaret and forgivingly invites old Peter, the source of all the trouble, to come and live with them and share the royalties of his patent.

Tom Taylor was a dramatist who thoroughly understood his business. His plays all bear evidence of skilful construction and thorough workmanship. But the subject of the play we are considering offers little scope for fine work. The bulk of the story is homely and practical to an unusual extent, and the task of building a romantic annex to this was no easy one. Bread-and-cheese cannot be very successfully reconciled with lotus-leaves, and simple common-place is repugnant to dramatic idealism. However, all things considered, the play manages to interest the audience. The dialogue is terse and vigorous—in this respect Taylor was a master. The strong situations of the second and third acts are led up to cleverly; but the *finale* of the former is anti-climaxed. The position of Margaret baying the mob in the last act is weakened, because it is a precise repetition of the chief incident in Act Two. The character of the wife is scarcely a consistent one. She is weak and strong, reasonable and unreasonable by turns. Her notions of political economy are far-fetched. A woman of Margaret's natural intelligence would learn to appreciate the value to all classes of mankind of her husband's invention. Arkwright is a despicable individual. He is dishonest and unmanly. Peter Hayes is exaggerated—over-drawn. His disregard for his daughter's happiness is as selfish as Arkwright's callousness to everything except his inventive pursuits.

When Miss Barry walked on the stage there ensued the heartiest sort of applause, which must have assured her of the friendliness of her new public. She is tremendously tall for a woman, measuring something over six feet. For her size she is well proportioned. Her face is round, her head well poised. She looks every day of forty. Her features, though mature, are handsome. In many respects she resembles Augusta Roache. Her voice is agreeable, but not strong. Kind-hearted people are inclined to think that quietness of acting and speech on the stage is the result of discipline, the prevailing idea being to repress the display of emotion more or less. This is sheer nonsense. Every actor knows that he brings his physical powers into play to the utmost. As fine physique is a rarity, the average artist strives to cover up the deficiency by a show of reserve, knowing that most observers will set down the sham as the perfection of acting. Miss Barry lacks force and she glosses over the defect in the method we describe. In the intense passages she was weak; in the colloquial portions she was satisfactory. The scenes with Arkwright in the second act showed her at her best; in the last act, owing probably to the tardy manner in which the spokesmen of the the mob gave her cues, she was disappointing. Miss Barry, having acted the part many times in England, introduces nice bits of business here and there; but repetition, as we said at the outset of this article, has hardened her performance. She gives the lines too glibly, failing to develop their full import, just as the schoolboy does who has committed his piece to memory, and parrots it off as if he meant to acquaint everybody with the fact beyond the possibility of contradiction. Miss Barry made no *faux pas*—her impersonation, barring the last act, was smoothly mediocre throughout.

Henry Holland was probably chosen for the part of Arkwright because he is tall enough to make love to Miss Barry, certainly not because he was qualified to act the part with the feeling it calls for. He looked well and tried conscientiously to make a pleasant impression. We regret that he did not succeed in the laudable endeavor. Harry St. Maur, whom we find is versatile as well as a clever actor, appeared in the rôle of a character artist. He played old Peter admirably, the simulation of doddering age and the make-up in Act Three being really fine. Walter Reynolds acted a comedy role, Hilkiah Lawson, capitally. Mr. Branick, Baker or Rowbaud (we don't know which is his right name, for he appeared under all three on the bill) doubled or trebled the small parts of Cookmouth, Clayton and Dick o' Johns so well that few knew it was the same actor. Jennie Hughes made a genuine hit as Nancy Hyde, a sharp-tongued young person. Miss Hughes has a tendency to bring the characters she plays down to the level of the gallery; but on this occasion, notwithstanding this predilection, she honestly won the applause of the spectators in every part of the house. The scenery, it goes without saying, was excellent. Tissington's incidental music suited the action and the words; but the audiences would be grateful if he selected livelier pieces (without violin and cornet solos) for the *entr'actes*.

The audience seemed pleased with Miss Barry and the play. They honored the former with calls before the curtain and the latter with their close attention from beginning to end.

* * *

The benefit to Marion Foster, at Wallack's, Monday afternoon, was not so well patronized as the object deserved. The orchestra was sparsely tenanted, and very few people sat in the tiers. Miss Foster is a young woman of two-and-twenty or thereabouts. She has been a cripple since an early age. A couple of years ago Fanny Davenport found her in Cincinnati, pitied her condition and brought her to New York, where she enlisted the sympathies of Dr. Sayre, whose skill, it was believed, would ultimately benefit, if not cure, the invalid. Miss Davenport maintained her for quite a while, and the doctor gave his professional services gratuitously. Gaining somewhat in strength, Miss Foster was able to busy herself in filling orders for dress and decorative painting, from which she cleared a comfortable revenue. Her case interested Mrs. William Astor and other prominent society ladies, who deluged her with gifts and artistic commissions. Through their instrumentality and the kindness of Dr. Sayre and Manager Wallack Monday's benefit was brought about.

The programme consisted of a couple of comediettas and some musical selections, in which amateurs and professionals participated. Delicate Ground was the first feature. Ex-Mayor Bedloe, of Newport, acted Citizen Sangfroid; H. Dalrymple, Alphonse, and Helen Russell, Pauline. Mr. Bedloe had not gauged the size of the auditorium and could not be heard. Nor indeed was this a pity, for he otherwise gave a wretched performance of a capital part. He was a very good Mayor, we believe; but he is an exceedingly bad actor. The Alphonse was not much better. Miss Russell, however, acted charmingly, doing infinitely better work than we are accustomed to expect from an amateur. The Liebe-Hemlich Trio sang a serenade nicely; Emma Juch gave the "Carnival of Venice," with admirable effect; Teresa Liebe's violin solo was not played, although announced. Brignoli sang "M'appari," from Martha, in a manner that faintly indicated his one-time vocal sweetness; but poor old "Brig" is a great favorite still, and the audience honored him with the only recall of the afternoon, for which he gave in fair style Sullivan's "Let Me Dream Again." The Meigs Sisters sang a quartet harmoniously. The pleasantest number of the musical portion of the programme was Miss Townsend's delightful rendering of the Shadow song from Dinorah. The benefit concluded with the one-act comedy, False Charms, which was indifferently played by novices.

* * *

Her Atonement was given at Niblo's to a packed house Monday night, because John Rickaby had taken the management and secured the valuable co-operation of the G. A. R. Mr. Pond's drama gives splendid opportunity for spectacular effects, and on the capacious stage of this theatre they were most advantageously utilized. The company gave an efficient representation of the piece. Rickaby's success at manufacturing booms is at once realized when the receipts of the first two nights at Niblo's are compared with those of the two first performances at Haverly's recently.

* * *

The Black Crook was done at the Grand Opera House by the Kiralfys Monday night. The production was good, but it contained no novel features that call for special mention. A large audience was present.

* * *

At the Windsor, Monday night, Tony Pastor began a week's engagement with his travelling combination to an audience which in size was only limited by the capacity of the mammoth auditorium. Although Mr. Pastor has always had excellent organizations under his wing during his Summer seasons, the present one is without a doubt the best he ever took out on the road. Mr. Pastor took the house by storm with his clever songs of the day. William Carroll, the prince of banjoists and the best of monologuists, kept them in roars of laughter; Jacques Krueger did a clever act which provoked much merriment; the Kernells gave one of their best Hibernian dialogues; Katty O'Neill tripped some graceful steps nimbly; Harry Steele displayed proficiency on roller-skates; Lillie Western played solos on any number of instruments, and the Irwin Sisters, Kelly and O'Brien, Lillian and Frank White, and Bennett and Gardner furnished amusement in varied specialties. The whole performance concluded with a side-splitting farce called Who Owns the Baby, which Kiralfy, Girard, May Irwin and others acted in a sprightly manner. The business of the week promises to attain enormous proportions.

* * *

Tuesday night the Thalia season closed. Geistinger appeared as Boccaccio. This truly great artiste has made a deep impression on the hearts of our native and German citizens alike. She made a graceful speech of farewell, which was loudly applauded.

* * *

Théo appeared as Boccaccio for the first time last night. It will be the bill at Daly's for the rest of the week. Théo leaves the latter part of next week.

* * *

The revival of La Belle Russe at Wallack's attracted a good sized audience Saturday night. Miss Coghlan acted Geraldine Calthorpe finely, and Messrs. Tearle, Kelcey and Flockton gave her adequate support. The Romance of a Poor Young Man will be the next change of bill.

* * *

Forgiven was acted last night at the Bijou by Mr. Pitt's company. We defer criticism of the performance until next week. Monday Rice's party appears here in Pop.

* * *

The Frohmans are trying to get up a war with their party pitted against Haverly's. The Frohmans' party is quite good enough to stand on its own merits without seeking to detract from that of a rival organization. The Mastodons opened to a packed house Monday at Haverly's, and gave a performance that thoroughly delighted the spectators. It is an admirable combination of the best procurable white minstrel talent. In the first part there are ten end-men and a proportionate number of vocalists and musicians. During this portion of the show the first ten end-men make room for ten other equally adept at making fun and warbling comic ditties. After the usual serious and humorous songs, the old-time jokes and alleged witticisms, a *finale* called "The New Year's Wedding" brings the curtain down. After the intermission follow a number of clever specialties. Johnson and Powers do a song-and-dance; E. M. Hall thrums his banjo; The World's Five sing and dance, and Billy Richardson discourses amusingly on the tariff and revenue questions. The whole thing concludes with a funny burlesque called Langtry, in which there is enough comic horse-play and rude joking to send the audience home with pains in their sides.

The Mastodons will remain the attraction at this theatre until Roland Reed appears in Cheek.

* * *

Neil Burgess at Tony Pastor's is doing a lively business. Vim is a good exchange for the price of a seat.

* * *

The Fifth Avenue is closed this week, the regular season having terminated. Next week a supplementary week will be filled by Lotta, in Fred Marsden's play of Bob. This will probably be the little soubrette's last appearance in New York for some time. Her popularity has not waned, but her powers have. She is no longer able to sing, and thus one of the best features of her performances in days past is missing. She goes abroad shortly for her health, and the date of her reappearance is remote. Lotta has enjoyed a degree of favor seldom accorded an actress of her calibre. She has made many hearts happy in her time and, by the watchful prudence of her ever-present mamma, has amassed a large fortune. These are enviable fruits of a professional career.

* * *

A Bunch of Keys has turned the fifty-night post, and would doubtless reach the hundredth if arrangements permitted. Unfortunately for those that love to laugh, but a few more weeks of the Sparks' engagement at the San Francisco Opera House remain. The seats are nearly all occupied every night, and the same condition of things is likely to continue unto the end.

* * *

A Russian Honeymoon is probably as great a surprise to the management of the Madison Square, as it is to everybody else except the author. It was meant for a four weeks' stop-gap at the taper end of the Winter season. It has more than fulfilled what was expected of it, and is running along to a succession of paying houses, with the prospect of holding the stage for a considerable time to come. Mr. Bryton has established himself as a favorite by his admirable acting in the Honeymoon, and those sterling actresses, Ada Dyas and Agnes Booth, have added to their reputation. Wyncot's Ward, as Mr. Pendragon Young's piece has been definitely christened, will be produced when business falls off enough to warrant it.

* * *

This is the last week of Callender's Minstrels at the Cosmopolitan. The success has been unexampled in the annals of black negro minstrelsy. The theatre is literally jammed at every performance with delighted spectators.

* * *

Harrigan and Hart's season ends Saturday evening, when the last performance of The Muddy Day occurs. Next week Comique goes on the road with the trump of their season, McSorley's Inflation.

J. Holmes Grover has suddenly turned up. He is to appear next week at the Bijou Theatre, Philadelphia, in a piece called I. O. U.

## The Musical Mirror.

Satanella, at the Standard Theatre, has slightly improved since the first night of its career. Nevertheless, there is still room for betterment. In the first place, the time is taken too slow for the most part, notably so in the *finale* to the slave market scene, where the situation is one of triumph and relief and should musically be sung exultantly; whereas the words "O joy" are delivered to a funeral march by reason of the slow measure of the time taken by the conducter. Likewise the air, "The Power of Love," is dragged out to a wearisome length. *Andante moderato* does not mean *largo*. Alice May is an excellent actress and a good singer; but the part of Satanella was written by Balfe expressly for Louisa Pyne, who was one of the very best soprani leggiere on the operatic stage, with a pure voice of great beauty in the high register and wonderfully brilliant execution. Now, Miss May has a mezzo-soprano voice, tall in the middle and lower parts but reedy and worn in the upper, and her vocalization, although fairly voluble, is by no means the most noticeable quality. As La Perichole, the Grand Duchess, Belle Helene, etc., Miss May would create a furore. As Satanella she is only a good artiste in a bad place.

Mr. Taverner, the tenor, is not without some nice notes in his voice; but his manner is so ventriloquial that it is actually comical. One is always looking about to find where the sound is coming from. He would make a fortune with a couple of practicable dolls and a little practice. Mr. Bornemann has a noble presence and a fine bass voice, utterly untaught, and in so far reminding one of Franz Remmertz, who is also *vox et paterea nihil*. Marie Jansen is perfectly lovely as Lelia, and her richly *timbred* voice is as an oasis in the desert among the imperfect organs around her. The chorus is exceptionally good and reflects the greatest credit on the chorus-master, Frank Loesch, as does the orchestra and general fit of the music, which, with the exception of the drag of the time, is excellent, on Mr. George Loesch, the capable conductor. The stage setting is admirable and the costumes really superb.

* * *

Mme. Thèo as Clairette in La Fille de Mme. Angot, at Daly's Theatre, Tuesday night, delighsed us as a rill of water in the desert. It is such a comfort to have an opera bouffe part acted and not sung. Oh! the dreariness of a French comic part sung by an Anglo-Saxon weight-carrier, after the manner of an oratorio, and acted like a heavy tragedy! Thèo was a veritable Parisian *gamine*, a grisette of the days when there were grisettes, and as full of fun as Pierrot himself. Of course she has no voice, and we thank the gods that she has not, for we are thereby saved from much bad singing. Of course she can't sing, but we are the more pleased, for that she is forced to act instead of hovering over the footlights like an avenging angel of wrath and cleaving us with musical clish-ma-clavers, as some of our singers do. Capoul is the ideal perfection of Ange Pitou; he is a real tenor of opera comique, and his finished art more than makes up for his fading voice—which, fading though it be, is yet charming. His acting is a lesson to all our wooden tenors who speak in that peculiar tone only known to English opera singers—thank Heaven. Mlle. Leroux sang the part of Mlle. Lange beautifully; but she is too stately and monotonous in gesture for comic opera; her voice is beautiful, and her method good. Mezières is capital as "La vivandiere," a part in which music is "more honored in the breach than the observance." Why Mlle. Vallot should be allowed to dress in modern costume, and cover herself with diamonds, when all the other artists were attired in the pseudo-Grecian dress of the republic, is one of those mysteries only known to managers. The chorus, as usual, acted admirably and sang horribly.

* * *

At the Casino concert on Sunday night the principal attraction was Levy, who is beyond all doubt the greatest cornet player living or deceased. His tone, his execution, and his expression are alike wonderful. De Kontski played well, but not remarkably so; and Miss Russell sang Solomon's Songs to the exclusion of all other composers. Does Miss Russell intend to make a speciality of Solomon's Songs? We hope not. She should draw the line at "The Silver Line."

## Miles and the Bijou.

In a short talk with R. E. J. Miles, of Cincinnati, regarding his policy in the conduct of the Bijou, a reporter of THE MIRROR learned some things that have not yet been made public.

Mr. Miles proposes to open the new house some time in September, when Collier and Rice's New Bijou Opera company will play under the management of E. E. Rice. This arrangement will continue just so long as it pays both parties, and no longer. Then Mr. Miles will decide on what course he will follow in the management of the house. He has an idea of some new style of entertainment; but as yet he has decided on nothing definite.

A report was set afloat to the effect that there was trouble between Mr. Miles and the owners of the property about who should pay for the proposed rebuilding, and that the lease was about to be declared "off." This Mr. Miles denies and says he will run the house and that it will be one of the handsomest in the country.

## The Giddy Gusher

The Gusher wants to know what would become of the world if the women in it devoted as much of their time to blamed nonsense as the men do. What sort of homes would be kept up if we girls went to clubs, lounged about barrooms and belonged to rubbishy lodges and encampments and commanderies?

* * *

Some years ago, in a suburban city, the secret society epidemic was raging, and when every mother's son was a son of temperance; or of Malta, or of Belial, or of a gun, the daughters broke out, and there were Daughters of the North Star, and Daughters of Rebecca, and thinking I daughter be in the swim as well as the rest, I was initiated, with great pomp and ceremony, into a southeastern lodge of something or other. After experiencing two hours' idiocy I became fully convinced that nothing shorter than a long tined pitchfork could ever drive me into the lodge again, and when an old lady made a speech of welcome and inaugural caution to me, I responded in a few well chosen words of abuse that fired me out of the encampment without any delay.

* * *

This happened, as I said, in a small city, and during the next two years over a hundred pleasant homes in the place were broken up entirely, and as many more permanently injured, by the existence of these societies. The business (?) of the lodge took up the female attention, the sisters naturally fell in with the brothers, and the complications that ensued were disastrous indeed. Then arose a great clamor about the wickedness of secret associations for women and to-day there are few of them in existence. The original plan and object of Freemasonry was no doubt a worthy and beneficial one; but as it goes at the present time, with the various offshoots of Sir Knights and Commanderies, the junketings, visitings, its yearly pow-wows at the Academy and yearly pilgrimages for sprees to other cities, it's awful rubbish.

* * *

Imagine a lot of us girls going home and telling our Ichabods we were going to hold a Grand Encampment during July in the demoralizing wilds of the West or on the Pacific Slope; that we were going to make holy shows of curselves wearing regalias (instead of smoking 'em), and going for a week to whoop 'em up among strangers. I guess we should be let go—shouldn't we? But here the fathers of a thousand families, the husbands of five thousand women, the lovers of—well, there's no estimating the number of women those men are the lovers of—are going during the heated term to the far city of San Francisco, with ridiculous cocked hats and contemptible white feathers on their thick heads. They are going on a prolonged spree, for look at this Commandery journey in any light you will, the Palestine Knights have nothing in view but whiskey, fun (comprehensive fun)—a few evolutions for exhibition purposes—whiskey—and whiskey. There may be a few decorous old pumps in this organization; but the rank and file will be rank and full from the day they start till they come back to their homes for repairs.

* * *

My Ichabod talks of going. Well, let him go, God bless him! It will be a wild month in New York as well as in San Francisco, and I shall set my sex a noble example, which, if followed, will mitigate the misfortunes of life and right several female wrongs. The minute *pater familias* finds the rules by which he governs his own conduct are adopted at home that minute he begins to find flaws in his constitution and defects in his by-laws. He will reconstruct his code and lead a different life, or my initials are not G. G.

* * *

It was a good many years ago, I remember, once in a hotel, four newly-married ladies sat in conclave, holding dismal council over their premature sorrows. One husband belonged to a fashionable club, and five nights in the week stopped out poker-playing till the larks (if there were any larks in Troy) heralded the dawn. Husband No. 2 was a great lodge man. When he wasn't on a tear for the North Star, he was taking a 92d degree in Masonry, or initiating a brother into some remote branch of humbuggery. Husband No. 3 was a billiard sharp. Husband No. 4 was a Palestine Knight, who explored the Holy Land about four nights out of seven, 'till the early morning cock put an end to the crusade. And the whole party were easy, steady drinkers.

The Gusher was just picked off the parent bough, a little green perhaps, but possessing so much vigor that the riper fruit adopted her flavor, and the four married women succumbed to her influence. The result was this:

*Monday*, 3 o'clock in the morning.—All these four astonished husbands found their wives about when, at a varied assortment of hours, they turned in.

Grand chorus: "Where in Paradise have you been?"

Recitative: "Keno party in the Gusher's parlor."

*Tuesday*, 8 o'clock in the morning.—Tumultuous pulling of bells by the ladies and ordering of cocktails. Barkeeper (capping the game) sending Angostura bitters and a mild solution of lemon, ice, sugar, with a teaspoonful of Old Tom to wet the edge of the glass and make a wicked smell.

*Tuesday night.*—All the wives had to refuse invitations from friends in the presence of their husbands. Had to go to Mrs. Sheldon's on Mount Ida, where the first meeting of the C. O. P.'s was to be held. They were all going to join. Such a noble society—such a grand scheme! They must guard against officious persons; inviolate secrecy was the watchword of the organization. They had to swear (and the most of 'em believed they had to drink, chew and smoke beside). It was an awful thing to be a C. O. P., as many of the Cheerful Old Pills of husbands thought before we were through with 'em.

* * *

Conversation during the week, when they were within hearing, was all about big hands, flushes, the merits of Associate Verzenay as compared with the old S. B. Anthony favorite Piper Heidsieck. The Gusher was qualified to join this dreadful quartette, as she was currently reported to be coloring a meerschaum, and the pursuits of the men were so religiously copied, their manners and customs so faithfully imitated, that along about Friday desperation seized the husbands; they urged their wives to go see Forrest as Leah or some little thing like that. Now, the Gusher was at home at the Adelphi Theatre, and had a little room in the building, to which these four ladies retired at the close of every act.

The astonished men sat paralyzed.

Their wives returned smelling of much bad whiskey (with which they had wet their handkerchiefs), and with the traditional clove in their pretty mouths.

Grand chorus: "What does this mean?"

Unanimous recitative: "The usual thing—been out to see a—woman; took a nip with the Gusher."

*Saturday.*—A deputation of four excited husbands waited on the sweet little innocent Gusher.

"This is too much."

"This cannot go on."

"This has got to be stopped."

"This is all your work."

"Is it a criminal thing to sit up half the night and play cards?" asked the Gusher.

"Certainly not," responded the husbands, thinking of themselves.

"Is it an actual crime to go out between acts and take a drink when at a theatre?"

"Now what an idiotic question—it's the custom of the country."

"Are clubs and lodges sinful resorts?"

"On the contrary, they are noble institutions?"

"Then, what under the sun have you got to say to me? Your wives are just in a quiet, feminine way reproducing your habits; staying out playing little games for ten-cent pieces where you play for dollars; they are taking one nip to your twenty-one; they spend five hours at their lodge where you do five days; you are complaining of yourselves even through the wrong end of a lorgnette. Go home and don't you reprove your Gusher. Take yourselves by the scruff of your necks and the seat of your pantaloons and give yourselves a thorough trouncing if you don't feel satisfied."

And this ended the first lesson.

I know that for the ensuing three months connubial felicity reigned in the four households; but woman-like, they didn't keep it up, and the men relapsed into their state of sin, and the women backslid till they reached the stool of repentance, from which I rescued 'em; but their experiences don't invalidate my text, "What is sauce for the gander is not saucy for the goose."

* * *

George Alfred Townsend, in his Town Talk column for the *Tribune*, lately commented on the fighting men, and said no pugilist ever amounted to anything—more than hinting that a man who could use his fists, and from force of circumstances or natural pugnacity got into a 24-foot rope ring, was settled for the rest of his days. I've known several professional pugilists who certainly amounted to as much as any romancing reporter who ever wrote 'em up or down.

* * *

John Morrissey took himself out of the depths of poverty and low life by his own main strength—as Dr. Winship used to pick himself up, platform and all. A more distinct character, a more straightforward, honest man I don't remember. The best in the land were glad to associate with him. He was one of the representative men of his time, and no stranger within our gates ever wrote home about the notabilities of New York but along about the third and fourth persons mentioned John Morrissey and John Heenan came in as most important.

* * *

John Heenan was a quiet, warm-hearted gentleman, a man of refined tastes—less strongly marked in character than Morrissey, but a capital good fellow, and no one would say that either of those Johns "amounted to nothing." They filled the public eye for years. They lived like princes. They left money behind them when they died. I suppose Townsend would say "that they died, and that proved their inefficiency." Well, some very good ministers, bankers and important public men died about the same time. But if he wants a living reputation of his assertion let him look at Ned Price, the criminal lawyer. Ned is a square, honest, law-abiding citizen with a good bank account—a lucrative practice. He owns a theatre (over in Williamsburg, to be sure). He has got a good position in the world; he's a well educated man, and can hold his own with any comer intellectually as well as physically. He never drank a glass of whiskey; he never smoked, and his morality would improve the Young Men's Christian Association by annexation, and yet he has been time and again in a prize ring, fought Joe Coburn to a draw brought on by nightfall, whipped Country McCluskey and a score of other fellows; was never defeated, and isn't ashamed of his pugilistic early life.

* * *

No, my dear boy Gath, you are all wrong in your sweeping denunciation of pugilists. Some of the best lads on earth have put up their hands in a prize ring. Every one who meets young Mitchell agrees he is a nice young man, well educated and a gentleman. If only Sullivan would go and have a quiet chat with Price, and take the advice which he would surely give, the ring would loom up in this decade as it ought. You see by this how admirable a fighting spirit reigns in your

GIDDY GUSHER.

## Professional Doings.

—M. B. Leavitt left for England on Tuesday.

—Waldron's M'liss company close season 26th.

—Blanche Corelli sailed for Europe on Saturday.

—The Davene Family shortly leave for Europe.

—Willis Ross has gone to Chicago to remain a fortnight.

—The Grand Opera House, Cincinnati, closes its season June 2.

—Baum's Maid of Arran company closed season at Richmond, Ind., last week.

—Marie Prescott produced Czeka in Brooklyn last week at the Grand with success.

—Annie Graham is receiving good notices for her acting of Mercedes in Monte Cristo.

—C. B. Bishop will close his season of Strictly Business at the Philadelphia Walnut June 2.

—R. G. Morris says he has had one of his new plays accepted by the Madison Square Theatre.

—Mrs. Langtry spent Tuesday in the city, and went out for a drive in the Park during the afternoon.

—Gen. Barton, late of San Francisco, will be general manager of the Bijou Opera House next season.

—Janauschek is this week edifying the Mormons at Salt Lake City. The Madame opens in 'Frisco later.

—Thatcher, Primrose and West's Minstrels play a six weeks' engagement at Niblo's Garden, opening June 4.

—Alonzo Schwartz, late of Milton Nobles' company, plays Judge Beeswinger in Pixley's M'liss next season.

—Lillian Russell is having some new photographs taken, which she proposes to circulate exclusively in England.

—Wright Huntington and wife (Inez Pereire) will pass the Summer at their country home on the Connecticut River.

—A. E. Blanchett has been appointed manager of the Academy of Music, Denver, vice W. C. Hilker, resigned.

—The new Academy of Music at Macon, Ga., is nearing completion, and will be ready for the opening of the season.

—Charles A. Gardner (Karl) will close season at Milwaukee June 3, and open next season at Rockford, Ill., August 27.

—Arthur H. Bell, of the Jollities company, sailed on the *Alaska* on Tuesday. The company open in London next month.

—John T. Vaughan, associate manager of the new Blake Opera House at Racine, Wis., is in the city filling time for his house.

—Mr. and Mrs. Charles Arnold sailed for Europe Saturday by the England. They are engaged with the unfortunate Sweetheart.

—Charles Pope sailed on the *England* Saturday for a European tour of pleasure and observation. He will return about August 1.

—During the proprietor's absence in Europe, Simmonds and Brown will represent the interests of Pope's Theatre, St. Louis, in the Metropolis.

—Fred Dubois will be business manager of the Pitt Comedy company during its travelling tour, J. F. Donnelly preferring to remain at the Bijou. Frank A. Heywood goes in advance.

—The handsome opera house now being built at Council Bluffs will be on the first floor and will be completed between the first and middle of September. The seating capacity is to be 1,250.

—Hugh Fay and wife sail to-day for a trip through Europe and Ireland. Fay says that now that he is taking his wife with him he expects to see something more in London than "big fogs and big mouuments."

—Baker and Farron, who closed their regular season on Saturday night, in Michigan, will in a week or so start out for a short tour in Canada. L. E. Weed, their manager, will be given a benefit at Whitby, Ont., on the 25th.

—F. M. Burbeck, who has played Douglas in a Young Mrs. Winthrop company all the season, joined a party of Hazel Kirkers in St. Catherines, Ont., Monday night to play Pittacus Green. Mr. Burbeck will be a member of Harry Lacy's Planter's Wife company next season.

—F. A. Comstock, manager of Comstock's Opera House at Columbus, Ohio, is on the Square looking out for attractions for next season.

—John T. Raymond closes at Lawrence, Mass., next Tuesday night. Business has been uniformly good on his New England tour.

—Jennie Calef, under the management of Riest and Waldron, will continue to star next season, but will play in a new piece instead of M'liss.

—A new Opera House on the ground floor, and in connection with a new hotel, will be erected in Atlanta Georgia, during the coming season.

—The Forepaugh show gave fine performances to immense receipts Saturday in Jersey City. This is without doubt the best circus on the road.

—Charles White has leased Music Hall in Detroit for five years. He says he will play only first-class attractions. The house will open August 27.

—A stock company, with a capital of $75,000, have begun the building of a new opera house at Eau Claire, Wis. It will be completed by the end of Summer.

—Charles E. Callahan, the author of Fogg's Ferry, has written a new comedy, called Dewdrop, in which Lizzie Evans will play the small towns next season.

—Al Donnaud, agent of the Minnie Maddern company, has gone to Texas to spend his Summer. Mr. Donnaud has been reengaged by J. H. Havlin for next season.

—H. B. Warner, for three years past business manager of Mestayer's Tourists, has been engaged in a similar capacity by Colonel McCaull for his opera companies.

—R. G. Morris says he will have three different plays brought out in New York next season, but that the author's name will be unknown until success is assured.

—Dr. Robertson, who has not felt well for several days, leaves to-day for a short trip to Philadelphia, Baltimore and Washington. He will return to the city Monday morning.

—The Academy of Music, Cumberland, Md., is a first-class house that is open, rent or share, to leading attractions only. Cumberland is a thriving city and liberally supports amusements.

—Heuck's Coliseum Theatre, Cincinnati, will open Sept. 1. Twenty-seven weeks of time is filled. An attraction is wanted for the opening week, and three weeks of the Exposition are open.

—Last Friday night at the Athenæum, in Boston, E. E. Hume, manager of Leavitt's All-Star Specialty company, was presented with a Knight Templar ring by the members of the organization.

—Charles B. Hanford will support Katherine Rogers and R. L. Downing in Ingomar, Lady of Lyons and Galatea, for the benefit of the Potomac Boat Club, at Washington, 17th, 18th and 19th instants.

—William Gleason and James Nugent, who have been playing their Metropolitan Comedy company through the small towns, have closed their season and are on the Square. They report a very satisfactory season.

—Byron W. Orr, who was Fay Templeton's advance agent, is conducting the local department of a daily and weekly paper in Greene County, Illinois. He intends removing to Acton the latter part of this month.

—Eaves, the costumer, tried to get Moore's Twenty-third Street Temple to produce Arthur Gunter's Courage; but Morse had a friend who advanced him $1,250, necessary to pay the rent for May and thus secure the house against all comers.

—R. L. Marsh, manager of the Opera Houses at Milwaukee and several other cities in the Northwest, is in the city booking companies for next season. He says he never saw time so rapidly filled since he has been in the business.

—The amount paid the artists participating in the Cincinnati Dramatic Festival was apportioned as follows: Barrett, $7,200; McCullough, $5,650; Mary Anderson, $5,000; Rhea, $3,000; Clara Morris, $2,000; Nat Goodwin, $500; John A. Ellsler, $500.

—The New Park Theatre, in Cleveland, will be opened two weeks earlier than expected, the work having progressed sufficiently to enable the edifice to be inaugurated Oct. 1. Rhea will be the first attraction. Manager Hartz has booked a number of the fine attractions. When completed the theatre will represent an outlay of $75,000.

—Imre Kiralfy sailed on the *Alaska* Tuesday afternoon for Liverpool. He will go direct to Paris, where he will make arrangements at the Eden Theatre for the production on a grand scale there of The Black Crook. He will also secure the major portion of the scenery and costumes used in the ballet Excelsior which the brothers produce here in September next.

—Harley Merry, the scenic artist who has just returned from Cincinnati, where he was one of the pronounced successes of the late Festival, has been awarded the contract for the decorative painting of the Brooklyn Academy of Music, which is to be used May 24 for the reception on the occasion of the opening of the Big Bridge. This selection is a guarantee that the work will be well done.

—Richard Dorney, of Augustin Daly's company, says he has been very successful in making dates for next season, having filled about thirty weeks already. They will open the Fall season at the Brooklyn Park Theatre Oct. 1. Mr. Dorney adds that Rehan's company will not make dates for any large city—the right having been granted them only for towns between New York and Chicago.

—Last Friday, the remains of Mrs. Henry E. Abbey were taken to Northampton, Mass., the deceased lady's birthplace, for interment, the funeral party going by special car. The services were conducted by an Episcopal clergyman at the residence of Mr. Abbey's father-in-law. Floral tributes from Mr. Abbey's friends and employés were abundant. Messrs. Tillotson, Schoeffel, Palser Matthews, Gilmore and Phelps were the pall-bearers. The burial took place on Sunday morning.

—Willis Ross will manage William Stafford next season. Mr. Stafford's repertoire will be the same as that of last season, with the addition of Richelieu. He will open at New Haven on or about Sept. 20. Mr. Ross, who has just returned from abroad, will pay very careful attention to the selection of the company and the putting on of the plays. The costuming will be elaborate, and while in England Mr. Ross made a few selections for Mr. Stafford's wardrobe.

# PROVINCIAL.

## SAN FRANCISCO.

May 7.

Since my letter announcing to THE MIRROR's readers the contemplated lease of the Baldwin Theatre by Marsh Masterson, the Arizona capitalist, our dailies have heard the news and have ventilated it. The condition of things remains unchanged. Although the lease is yet unsigned, all its articles are agreed upon, and it is considered a fixed thing. Mr. Masterson and his associate are to take possession in September. *Figaro*, who seems to have the inside track in the way of information, says that "Judge Masterson, Alexander MacAbee (Baldwin's representative), and a third party were to form a managerial syndicate to take possession of Baldwin's the first week in June and organize a stock co. to run it as a comedy theatre. Negotiations were opened with Alma Stuart Stanley, late leading lady of the Grover co., to accept a similar position under the syndicate and also assume the position of stage directress. As Miss Stanley is given until next week to consider Judge Masterson's proposition, there is no means of knowing what her intentions are other than she intends to visit England during the Summer. The lady, however, has some excellent ideas as to the requirements of a comedy Theatre, which, if carried out, would undoubtedly prove popular, as it would be an innovation in San Francisco theatricals. Miss Stanley's partialities are in the direction of the lighter order of comedy entertainments, something after the style of the London comedy theatres. She had an opportunity to carry out her ideas in Boston where she successfully officiated as manageress of the Oakland Gardens for several months. As the combination star system has about monopolized the best of the stock talent, she considers it would be advisable to import talent direct from London, where a better and more satisfactory selection could be made than in the East, inasmuch as this would do away with the possibility of incorporating old faces in a new organization; and moreover, contracts could be made in England on more favorable terms than in the United States. All this sounds quite plausible, and indicates that Miss Stanley is gifted with excellent business ideas in addition to being a versatile artiste, and whether she becomes associated with the proposed management or not, it is to be hoped there will be no repetition of former blunders under the new regime. If there is plenty of capital to fall back on there is no reason why Judge Masterson's theatrical venture should not prove successful from the start, as he appears to be a man of sound judgment. A first-class comedy theatre, where two light and attractive pieces would form an evening's entertainment, would certainly be a novelty in San Francisco, and novelty is something our theatregoers have a partiality for. Laura Keene and Mrs. John Wood run the Olympic Theatre in New York on the same plan for a long time and were quite successful, and it strikes me the time is ripe for some innovation that will assist in enlivening the prevailing theatrical dullness."

Since the above was written it has been determined to postpone the commencement of the new season until September. E. M. Roberts, who represents Gustav Frohman, as manager of the Modjeska season, and Jay Rial, also interested in that lady's season, have some attractions that they want to play at the Baldwin in June and July. The Callenders have the theatre for August. Judge Masterson wants to go East to make arrangements for his season. So all parties are satisfied with the commencement of the new season in September, as the matter now stands.

Leonard Grover closed his season at the Baldwin on Sunday, 6th, having given one hundred and twenty-seven performances to satisfactory business, worthy of his own plays, with his stock co., with additions made necessary from local talent. Himself and his son put their names up for a joint benefit on Sunday afternoon and evening, announcing the same with a parade of advertising, taking in names of every combination and manager in San Francisco, as volunteers. Of course it was a catch, as every one posted in theatricals knew; but it drew well. The Sunday matinee yielded about $700, and was the first regular dramatic performance ever given in San Francisco on Sunday afternoon. The gallery and upper tier were crowded, and the dress circle fairly filled. The audience was a cultured and well-behaved one, and the performance well received. The ice having been broken, I suppose we will have a freshet of Sunday afternoon theatricals performances after this.

Modjeska opens to-night at the Baldwin. Every seat in the dress circle, and every box has been sold. It looks as if the Countess would create a fashionable revival in theatrical circles. The McCaull Opera company have produced The Merry War at the California, and our public have pronounced it good. They are playing to good business. This is their last week. Barrett follows in Yorick's Love, opening 14th.

Roland Reed's engagement at the Bush Street Theatre was not a success. W. J. Scanlan follows to-night, for two weeks. Her opening promises well, as there is a good tattle.

Is it necessary to add that the Minstrels are doing well? This is their eighty-second week of steady good business.

Items: Alma Stuart Stanley's benefit at the Grand Opera House, last night, yielded a trifle over $900. The lady gave us the balcony scene from Romeo and Juliet, playing Romeo with force and fervor. She also introduced her male specialties in the olio. Both innovation on the rights of the lords of creation were well received.—A. D. Bradley, the actor, who was reported ill, several months ago, of the softening of the brain, has recovered his health, and advertises for pupils for dramatic instruction.—Good reports in regard to the business done by the Bert co. in Portland, still come down from Oregon.—The Market Street Theatre, formerly Charter Oak Hall, has not been a success. It closes this week "for renovation." Future movements undecided.—Leonard Grover will play his co. in the interior cities for three weeks. John M. Choetin, the attorney who represents Boucicault, informs me that he has served legal notification on Leonard Grover for his infringement of Dion's copyright in playing Arrah-Na-Pogue at the Baldwin. Grover claims the copyright is void. There may be trouble ahead. I will try and keep THE MIRROR's readers posted about it. Damages claimed, $10,000. That will not disturb Grover any.—The Piper benefit, to be given to John Piper, late manager of Piper's Opera House, Virginia City, which was uninsured when burned, will come off at the California in about four weeks.

## ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): James O'Neill and an excellent co. appeared in Monte Cristo during the week to excellent business. J. W. Shannon, Hart Conway, Harry Lee, Gerald Eyre, Annie Graham and Mrs. Brutone filled the chief characters. The mounting was superb and the piece well acted. The Vokes Family come 13th.

Grand Opera House (John W. Norton, manager): Rooms for Rent has done a very light business during the week. Newton Beers has a tiptop part and rattles through it in amusing style. He is a clever and efficient artist, and will be at the top of the ladder of eccentric comedians ere long. Summer Boarders 13th.

Pope's Theatre (Charles R. Pope, manager): The week has been a broken one, and has been filled out with several benefits and amateur performances. Mary Hagan had a good benefit, 5th, Don Caesar being given, with Mr. and Mrs. John W. Norton in the cast. An amateur performance of Sivadella was given, under the auspices of the Eppstein Bros., on Wednesday evening. On Friday night Gus Thomas, the assistant treasurer, had his benefit, appearing as O'Callaghan in His Last Legs, the McCullough Club appearing in Sweethearts. Lizzie St. Quinten and her company appear in Voodoo Violet week opening 13th.

People's Theatre (W. H. Smith, manager): Manchester and Jennings' combination have done a fine business, under the management of Harry Williams, during the week. Carrie Swain returns 13th.

Items: The May Festival takes place 18th, 19th and 20th, in Armory Hall, the last date a matinee. The Redemption will be given by eight soloists, Theodore Thomas' orchestra and a chorus of 300 voices.—James [illegible] is doing some good advertising for his benefit [illegible] him as an original advertiser are bright [illegible] and he is sure to have a big house.—Col. [illegible], president of the Elks and editor of the [illegible], will go to New York to organize the [illegible] of the *World*, under the new Pulitzer [illegible] The Summer season at Uhrig's and the [illegible] open June 9.—Jennie Hiller Oyten benefits at the Pickwick 14th. The Romance of a Poor Young Man will be given.—Charles E. Ford, of the Ford Comic Opera co., is in town making arrangements for his coming Summer season.

## PHILADELPHIA.

Academy of Music: Our first May Musical Festival closed on Saturday night. That it was a gratifying success is generally acknowledged. Fully 30,000 persons were present during the four days, and fully 3,000 people attended the closing concert. The receipts of the Festival were upward of $80,000, leaving deficit of $5,000. The part taken in the concert on Saturday afternoon by Mme. Scalchi was entirely gratuitous, and was rendered as an especial matter of courtesy and kindness. The salary for the other concerts was fixed at $300. Mme. Nilsson would have been secured for at least one engagement, but that her manager held out for $3,000. The salaries paid the chorus were mainly nominal. It is the intention of the managers to hold the chorus together and repeat the festival next May. Behind the scenes of the Academy a regular carnival of pleasure was enjoyed, and the arrival of the chorus is described as being very like the advent of the beaux and belles at a ball. Full-dress ruled, and a very pretty sight was presented.

Chestnut Street Opera House: A week of Lotta, who opened on Monday night in Bob, is the attraction. Everyone asks why the Crabtree is advertised as taking her farewell of the stage and making her final appearance in America. The dodge seems silly, as everyone is aware that Lotta opens in New York on the 21st; and, moreover, that she will certainly reappear upon the stage if she lives to return from Europe in the Fall of 1884. Mrs. Langtry will begin an engagement on next Monday evening, reappearing as Galatea, her latest study. No one is talking of the advent of the Lily, and it seems doubtful that her first success will be repeated.

Chestnut Street Theatre: The Professor this week Callender's Consolidated Colored Minstrels 21st.

Walnut Street Theatre: Furnished Rooms opened on Monday evening. The production is entitled A Comedy in Four Floors. It is a bundle of absurdities, and, properly qualified, must be called a farce. Topsy Venn as Roxana Shouter is the feature of the performance, and the leading light of the co. The Tourists 21st; C. B. Bishop 28th.

Lyceum Theatre: Carl Hermann's original Thalia Comic Opera co. appeared on Monday evening in The Merry War; Tuesday, Young Methusalem. It is an admirable co. The theatre has been reopened under the management of Charles Southwell, who is popular with everyone. He is a genial gentleman, and merits the good-will he enjoys.

Arch Street Theatre: Birch and Backus' San Francisco Minstrels afford entertainment this week. Minstrelsy will be succeeded on the 21st by the H. M. Pitt Comedy co. in Caste. Willie Edouin and Alice Atherton in Bunch of Keys 28th. The engagement is heralded as their "farewell to America."

Bijou Theatre: Romance and Reality until Wednesday, when Manager George Wood will benefit afternoon and evening, Camille and East Lynne being announced as the attractions. Leah is underlined for Thursday evening and will be continued. William H. Griffith will remain as leading man next season

National Theatre: Jesse James, the Bandit King, this week.

Museum (late Wood's): Will be reopened in September as a Dime Museum. Messrs. Bailey and Cooper have transferred their lease to Campbell and Hagar. William Daivdge, Jr., who was named as the future stage manager of the Museum, has decided to close with the George Edgar comb. He has been secured to play the roles of Touchstone, Dogberry, Peter, etc.

Arch Street Opera House: To be rebuilt. If the theatre can be enlarged sufficiently to accommodate from 1,500 to 2,000, it is possible that J. H. Haverly will arrange with the proprietors. Should the house not be secured by Mr. Haverly, he will, it is said, build a theatre.

Items: It is said that Bijou Heron refused to play Hazel Kirke in this city during the past week, unless her husband, Mr. Miller, was retained in the cast. She was replaced by Georgia Cayvan. It is whispered that Manager Dan Frihman will employ no more young couples.—Barnum's receipts for the Philadelphia week were $78,296.30. The largest day was Thursday, when $17,187.25 was taken.—Miss Prescott, in her new play, Czeka, is underlined at the Chestnut Street Opera House.—Next year's engagements at the Arch Street Theatre are of an exceptionally fine character, and number some of the strongest and best advertised attractions in America.—The Continental Guards, of New Orleans, will visit Philadelphia in June, and give three entertainments, consisting of the Revolutionary Tableaux and Mystic Drill, at the Opera House. Frank Farrell, the manager, was in the city last week, arranging for the appearance of the Guards.—The Two Roses and Forgiven will be presented at the Chestnut Street Theatre during the engagement of Pitt's Comedy co.—The Jubilee Singers come again to the Academy of Music this week.—I. O. U., with J. Holmes Grover as the hero, will be produced at the Bijou Theatre on the 21st. Grover has been absent from America for five years. Perhaps he has improved in his acting.—Nat Salsbury will summer with Frank Maeder at his country residence at Long Branch.—Mrs. John Drew has a cottage at Cape May for the Summer.—William Davidge, Jr., has leased for a year a lovely new cottage at Atlantic City. His family will reside there during his tour with the George Edgar comb.—J. H. Haverly has purchased a house on South Broad street for $7,500. He proposes to make this city his home.—Mrs. E. L. Davenport has returned to her home at Canton, Pa.—Mlle. Marie Van Zandt, the distinguished singer, whose approaching marriage is announced, is the daughter of the late Signor Blitz, of this city.

## BOSTON.

Hearts of Oak has scored a success at the Globe. Good houses have been in order, and the play is appreciated by large and intelligent audiences. Three years ago Hearts of Oak was produced at another theatre in this city, under very disadvantageous circumstances; consequently it failed to draw, and Mr. Herne has fought shy of Boston ever since; but the past week at the Globe, with beautiful scenery and every attention paid to the smallest details, the play has met with the success it merits. Its scenes are of modern interest, and quite intelligible enough to the great majority of play-goers. The cast is not a great one. Herne, Chippendale, Stedman, Clarke, Kate and Madge Corcoran specially distinguished themselves, while the bady made the hit of the evening, and delighted everybody with its wonderful and precocious acting, the scenes with Uncle Davy being particularly interesting. Hearts of Oak remains this week; Ideals and Bunch of Keys follow, terminating a most brilliant season.

At the Boston Museum London Assurance, Caste and School for Scandal have been performed to delighted and most attentive audiences. It was probably the last appearance for some time of the great comedian, William Warren, in his famous roles of Sir Harcourt, Old Eccles and Sir Peter, and his many friends turned out *en masse*. Mr. Warren never acted better than during the past week. Three such opposite roles could not find a better exponent than Mr. Warren; his acting is nature colored in the richness of her own perfection; his style of painting the humors and oddities of these characters exceeds description; his beauties are to be seen and felt with delight; they are like the masterly touches of a fine picture, the more the observer points out its perfection the more his eye will discover for gratification and praise; the merit is original and peculiar to himself, and when imitated shows the imbecility of the copyist. This may seem like hyperbole to those who have never seen Mr. Warren, but those who have will, I think, have no difficulty in admitting the truth. Annie Clarke, Mrs. Vincent, Charles Barron and George Wilson reappeared in their familiar characters, made popular by their long-time experience in them. Who that has seen Mrs. Vincent as Mrs. Candour can ever forget her—so clever, so natural, so perfect a mistress of her art! Of Annie Clark's Lady Gay and Lady Teazle it would be superfluous to speak. There is a certain charm about her acting that finds its way to the heart. George Wilson, as Sam Gerridge, in Caste, specially distinguished himself. His acting left actually nothing to be desired. Miriam O'Leary, who two seasons ago was a chorus singer, affirmed her right to a leading position as a soubrette actress by her performance of Polly Eccles. She has good opportunities in the play, and she was up to the height of all of them. This week, Emmet makes his first appearance in the city for over three years.

The Union Square co. in Les Rantzaus have been playing to good but by no means crowded houses at the Park Theatre. The play is too hard and sombre ever to become popular, and the people stay back waiting for the Parisian Romance. The acting of J. H. Stoddart displayed a great deal of effective ability and was the gem of the performance. Maude Harrison, Mrs. Phillips, Ramsey, Tilton, etc., were excellent. Of the acting of all the above artists you are familiar, and comment from me at the date would be unnecessary. This week, a Parisian Romance.

Pounce & Co. still draws large and remunerative audiences to the charming Bijou Theatre. Taken all in all, it certainly is by far one of the best of comic operas. The co. is very strong. Brocolini, Fenenden, Dizey, Pepper, Temple, Gertrude Franklin, Janet Edmonston, Edith Abell and Sylvia Gerrish make up a strong force of musical artists. No change in the bill for the present.

At the Howard Athenæum Jumbo Days appears. The courteous treasurer, Charles Rich, receives a benefit here soon.

The Windsor Theatre opens this week with an Uncle Tom's Cabin party. The only familiar name in the cast is that of Kate Partington.

Crowded houses assemble nightly to see a first-class variety entertainment at the Boylston Museum.

O'Dale Stevens' Australian Circus is drawing great crowds. Charley Fish, Nat Austin and Linda Jeal appear to be the favorites of the circus.

Items: Blanche Corelli sailed for Europe on Saturday, to study with her mother, Mme. Rosa Crillay; and will return August 5, opening at the Bijou Theatre in The Lark.—E.E. Rice sails for Europe this week.—D.L. Sullivan, Fraser Coulter, H. R. Chase, and E. J. Backus are engaged for the Boston Theatre next season.—C. E. Ward, George C. Boniface, Jr., and James S. Maffitt, Jr., retire from the Museum at the close of the present season.—Mr. and Mrs. James Herne (Kate Corcoran) will pass the Summer at their residence in Ashmont, Boston Highlands. Mrs. Jane English will be their guest the greater portion of the Summer.—Manager Stet on will not summer at Long Branch, but will have a cottage in the vicinity of this city.—William Warren will pass the Summer in Chicago with his sister, Mrs. J. B. Rice. The old gentleman positively declines to act next season.—Mrs. J. R Vincent remains in Boston at her pleasant residence during the vacation, taking occasional trips to the seashore.—Annie Clarke goes to her farm in Needham.—Charles Burnham, business manager, and Martin Drake, treasurer, of the Globe Theatre, receive a benefit at the close of the season. The Ideal and Union Square cos. appear; Georgia Cayvan will read for the last time in public; Corinne and co. and Harry Dixey also volunteer their services.—Manager Stetson is engaging his co. for the Fifth Avenue Theatre for next season.—Lady Claire, now being played in London by Ada Cavendish, will be produced under his management. Mr. Stetson finds it very difficult to procure a suitable leading lady.

## CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): With With a judgment characteristic of the shrewd manager, Bob Miles allowed his theatres (Grand and Robinson's) to remain closed during the week subsequent to the Festival. Harry Lewis annual benefit occurs 14th, the Rice Surprise Party setting up Pop to the beneficiary's friends for the occasion. Mackey, Dortesque, Kate Castleton and Irene Perry, who head the party, are warm favorites, and the co.'s engagement, which fills out the current week, will doubtless result successfully.

Robinson's Opera House (R. E. J. Miles, manager): Season closed.

Heuck's Opera House (James Collins, manager): Outside of Tony Pastor's co. and Evans, Bryant and Hoey's Meteors, there is probably no specialty comb. of to-day that can surpass the programme offered by Davene's comb., yet the business of the week, possibly owing to the effects of the Dramatic Festival, was discouragingly light. Ella Wesner's character songs, the Sissons' sketch and the trapeze act of the Davenes were the leading features of the week. The White Slave current week, followed 21st by the Harrisons in Photos. Manager Collins' benefit is announced for June 4.

Coliseum Theatre (James E. Fennessy, manager): Elliott Barnes' latest effort, Our Summer Boarders, held the boards during the week to a fair nightly attendance. The play itself is the veriest trifle, as viewed from a literary standpoint, but affords a series of ridiculous situations, and with the author to portray one of the leading roles (Kennedy) created no little amusement. Josie Meyers, in the leading female role, assisted materially toward the success of the week; as also Frew in his capital delineation of O'Shaughnessy. Baylies and Kennedy's Bright Lights current week.

Vine Street Opera House (James Douglass, manager): Castle's Celebrities, with Prof. E. G. Johnson, the mesmerist, as the leading card, attrated profitable attendance throughout the week. Johnson's performance surpassed anything of its kind heretofore witnessed in this city.

Items: Joseph Piggott has been secured by John Havlin as scenic artist for the latter's new theatre in this city.—The Adah B. Wilson Concert troupe, recently organized in this place, satisfactorily entertained a large audience at Smith and Nixon's Hall on 10th.—The amount paid the artists participating in the Dramatic Festival for their services, was apportioned as follows: Barrett, $7,200; McCullough, $5,650; Mary Anderson, $5,000; Rhea, $3,000; Clara Morris, $2,000; Nat Goodwin and John A. Ellsler $500 each.—Manager James E. Fennessy, of the Coliseum, has been tendered a benefit, which will occur at Heuck's June 10.—Gounod's Redemption will be rendered at Music Hall. 17th, under the auspices of the Musical Festival Association, with Theo. Thomas as director.—Manager James Collins, of Heuck's, was presented, 9th, with a gold-headed cane by Davene, of the Specialty party, which constituted the week's attraction.—The Adah E. Wilson Concert troupe will favor the amusement-seekers of Knoxville, Tenn., with Donizetti's Elixir of Love at an early date.—The season of 1882-83 will terminate at the Grand June 2.—Barnum and Jumbo heavily billed for 21st, 22d and 23d.

## NEW ORLEANS.

The Summer is fairly upon us, and there is a plentiful lack of theatrical news. Gorman and Faranta are running their cheap canvas shows to large audiences, who appreciate the best of variety talent. At both places there are many attractive features, but the usual Summer exodus has already set in, and that, combined with the open-air concerts at our lake-side resorts, prevent our "oldest and best" from attending theatrical performances, unless of unusual strength. The benefit and amateur season is at hand. The 16th is set aside for the benefit of Harry Starr, assistant treasurer of the Academy of Music, when the play of Caste will be presented. On the 22d, Margie Freer will have a benefit preparatory (as announced) to making a professional appearance. Don Cæsar de Bazan is the play selected. On the 25th (the 23d is filled), a selection from the best amateurs of the city will perform The Ticket-of-Leave Man, for the benefit of the Sick and Relief Fund of the Crescent City Police Force. Louisa Sylvester (Mrs. Barry Maxwell), now on her way from San Francisco, will play Sam Willoughby. Barry Maxwell has kindly volunteered the services of himself and wife. He will introduce his specialties in the fourth act.

Alice Oates and party, who are shortly to inaugurate a Summer season in comic opera at Spanish Fort (one of our lakeside resorts), and her supporting co., have arrived and are rehearsing. A new Summer theatre is being built and is nearly ready. Manager Bidwell and his good wife left us a week or so ago for the North.

## BROOKLYN.

The Merry War has proved a great attraction at Haverly's this week, large audiences attending every performance. Preparations for the proper presentation of this charming work of Strauss' have been going on for some time under Manager McConnell's direction, and the opera is presented in an unexceptionable manner. The company, Haverly's Comic Opera, is composed of first-class artists, who can act as well as sing, and with a powerful chorus, a large number of auxiliaries and a very complete ballet, The Merry War outranks by a large majority such lesser operas as Mascotte and Olivette. Louise Searle enacted Violetta in a most artistic manner, her excellent singing being a prominent feature. Anna Gunther's fine voice is heard in the part of Artemisa. Bonnie Courtland's Elisa is very arch and cunning, while Lillian Drew as Bernice looked very pretty and acted neatly. Charles H. Drew gave a good interpretation of the character of Umberto, and Richard Gobden as the Marquis presented one of the best renditions of the too-too individual that has yet been seen. Carlos Florentine gives an unctious rendition of Balthasar. Adele Cornalba, who is probably the best premier danseuse this side of Paris, leads the ballet. She received encores every night. The secondas, the Ress Sisters, are good dancers and beautiful women. The coryphees are well drilled, and the ballet, "Star of the North," is one of the principal features. The season at this theatre closes after next week, which is to present Harry M. Pitt's Comedy co.

Our English Friend has drawn good-sized audiences nightly at the Park Theatre. The play is not a strong one—in fact, in many parts it is decidedly weak; but it serves to amuse by its cheerfulness, and the audiences are satisfied. The best portion of the comedy is its satire, which, at times, is brought out with a subtle touch of playfulness that is deserving of a better frame. The co. is composed of excellent material—a genuine comedy co. in fact. Were it not for the opportunities taken advantage of by the really clever actors, the play would be somewhat of a failure. Charles Fisher, John Drew, James Lewis, George Parks, Charles Leclerq, Ada Rehan, Mrs. Gilbert and Helen Layton, all appear at their best, and being capital actors, cannot fail to amuse. Next week, Herrmann, the Magician. Harrigan and Hart follow 28th.

Ada Gray presents East Lynne at the Grand Opera House during the present week, in conjunction with Charles A. Watkins' Fifth Avenue co. The attendance has been very large. Miss Gray has succeeded in making Lady Isabel a distinct characterization—not a copy. The play is old and threadbare; but Miss Gray has infused new life into it and makes it very attractive. She has a pleasing presence, and is an excellent emotional actress. Her support is very fair. Frank Losee plays Levison very well, and J. V. Melton makes an acceptable Archibald Carlyle. Jessie Gordon plays Barbara Hare very sweetly, and the other members of the co. present good personations. A handsome souvenir is presented to each lady in the audience at each performance. The play is very neatly mounted by Messrs. Knowles and Morris. Next week, My Partner, with Aldrich and Parsloe.

Comedy and specialty are the attractions at Hyde and Behman's this week, and there is the usual large attendance nightly. Fun on the Hudson, a burlesque on Fun in a Fog, affords plenty of amusement, while a number of excellent singers and dancers supplement it in a first-class olio.

Items: Harry Wilson, treasurer of Haverly's, revisits his native heath—Ireland—on June 10.—Coup has established a show under canvas on Flatbush Avenue. He has a number of genuine Indians, who give a novel performance. A well-appointed stage, with specialty performances, makes quite an attraction.—All the theatres are making extensive preparations for the opening day of the Bridge.—Manager McConnell says that New York people will be able to visit the Brooklyn theatres when the Bridge is open.—Frank Bangs visited the Grand and the Park last week. Manager Morris dubs him "the handsomest man in New York."—Walter Sinn, the youngest manager in the country, is to be credited with the success of the Pare this season.—Tommy Lord, late of the Park, has been engaged by Manager McConnel for next season.—Fay Templeton captivated the young men of Brooklyn last week.

## BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): J. H. Connelly's drama, The Slave of Guilt, is produced by Frank Evans, who is well supported by a good co. Frank Mordaunt and Margaret Lammer are in the cast. Next week, Young Mrs. Winthrop will have the boards.

Lee Avenue Academy of Music (Berger and Price, managers): Marie Prescott and Lewis Morrison and the Salvini co. play here this week in New Magdalen, Camille, Czeka, to be followed next week by the Bijou Comedy co.

## BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): On Thursday night a very large audience was present to honor the occasion, which was the annual benefit of Manager Ford. Von Flotow's Stradella was sung by the Liederkranz, of this city, and given very creditably, the chorus being particularly commendable. Gus Williams preceded the opera with his specialties.

Academy of Music (Samuel W. Fort, manager): Although the attendance during the week was good, it was far short of what it should have been. The opera, Prince Consort, was new and replete with fine choruses and sparkling melodies; the stage setting and costuming handsome and appropriate, and the Th lia co., both in principals and chorus, as strong as any organization of its kind now traveling. Why it is that the music-loving portion of this city should miss a genuine treat like this I cannot understand. John E. Ince and Lisetta Ellani began a week's engagement on Monday night to a good house. Next week The Professor.

Holliday Street Theatre (J. W. Albaugh, manager): Once more we have had Uncle Tom's Cabin; this time by Jay Rial's co., with the usual mule and bloodhound divertisement, and notwithstanding the fact that it is given here, either at some theatre or temperance hall, about every week the year round, it manages to draw a house. People do not wish, however, to see it as they did, and there is considerably less yearning to see Eva glide through the pearly gates. Herrmann and his specialty co. opened to a good house Monday night. Next week Katherine Rogers and R. L. Downing.

Front Street Theatre (Daniel A. Kelly, manager): The performance of Oliver Twist, given last week, reflects a great deal of credit on the people engaged in its production. Sydney Armstrong made a very satisfactory Nancy, and the character brought her out in a new line of business. George Parkhurst was quite brutish and villainous enough as Bill Sykes. Harry Richmond's Artful Dodger was cleverly done. Dan Kelly deserves notice for his performance of Fagin. George H. Adams and his Humpty Dumpty co. are the attraction for this week.

Monumental Theatre (James L. Kernan, manager): The Meteors, Evans, Bryant and Hoey, play a return engagement this week, and as the company made such a favorable impression during their last visit, their business will undoubtedly be large. In the co. are Charles B. Evans, comedian; Bryant and Hoey, musical team; French Twin Sisters, dancers; Dyllyn, mimic; Moore and Lessinger, Dutch comedians; Rowe and Astrol, acrobats; the Werners, in sketches, and the Big Little Four, in song and dances. Next week, Barrett and co.'s Jesse James comb.

Items: The season at the Academy of Music closes 26th.—Fred Turner and wife left for New York on Saturday, and the season has been a most successful one.—During the Summer the managers will make many alterations and improvements and open it again early in September.—Monday and Tuesday nights and Tuesday matinee performances will be given at Ford's Opera House for the benefit of the Free Excursion Society. A host of specialties have volunteered. A concert will be given at Lehmann's Hall, 30th, for the benefit of Nicholas Crouch, the composer of "Kathleen Mavourneen."—Barnum left here Tuesday night with not less than $25,000 for his two days' performances.—The Germania Männerchor will sing Martha at Ford's Opera House, 16th.—Alf McDowell, a well-known variety comedian, is lying seriously sick at his residence on Aisquith street.—J. W. Albaugh, will benefit 23d.—The Monumental Theatre closes its doors for the season 26th, and the Summer Garden will open 28th, with a six-day walking-match.—Lisetta Ellani, of J. E. Ince's co., was the leading soprano at the Academy Summer Garden last year, and made a host of friends in this city.—A party of amateurs left for Washington on Monday morning, where they will sing Iolanthe at Ford's Theatre for the benefit of the manager.—The comic opera frenzy is raging here now to an alarming extent, and if it keeps on at its present rate there will not be a farm-house of a respectable size in this section of the country that will not have its own theatre and comic opera co. The reason why the people do not patronize deserving musical entertainments more generously is because they belong to some co. of their own, and all their spare time is taken up in rehearsing for their own performances. This is candidly a fact.

## CHICAGO.

That the taste for pure dramatic excellence is not altogether lost among our theatre-goers is attested by the large and enthusiastic audiences that have nightly assembled at McVicker's Theatre to see Mr. Jefferson and his comedy co. in their performance of The Rivals, and the two minor dramas of Cricket on the Hearth and Lend Me Five Shillings. The star's performance has been a delight and a revelation to many who supposed he could do nothing but Rip, and that we can support so generously two weeks of old English comedy proves that the old cant of the taste of the people having degenerated is false and absurd. This week Mr. Jefferson will appear as Dr. Pangloss in The Heir-at-Law and Dr. Ollapod in The Poor Gentleman, and for the third week Rip Van Winkle.

Lester Wallack and his co. have also met with good patronage at Haverly's Theatre, where the veteran New York manager and actor, has appeared in his own play of Rosedale. The co. supporting Mr. Wallack cannot be said to be remarkable in its efficiency. Aside from Messrs. Elton and Edwards, there are none of very great powers, and we have seen in travelling cos. many actresses the equal of Miss Eldridge and Miss Wilton. This week we have a chance to see the co. in a purely English play, and perhaps they will appear to better advantage. Mr. Wallack's Hugh Chalcote in Ours, is so eminently in his line that a treat is anticipated.

Thatcher, Primrose and West's Minstrels have filled the Grand Opera House, and the people roar as usual over the "chestnuts" pulled from the furnace of oblivion by Billy Rice and Mr. West. The show is a good one, as minstrels go, and the only weak feature is Hughey Dougherty's stump speech. Mr. D. has apparently lost his grip, or become careless in his desire to please his auditors.

This week and next, something good is looked for with Stetson's co. in Monte Cristo, with Messrs. James O'Neill and Harry Lee in the principal parts.

At Hooley's Theatre Catherine Lewis in Olivette has not had very large audiences. The lady has been seen in the part so often that it has become somewhat tart; but this week the attendance will increase without doubt to see her in Prince Conti. Willie Edouin, in Bunch of Keys, 20th.

Sid C. France in The James Boys has had packed houses (upstairs) at the Olympic. It is safe to say Manager Emmett will assassinate the man who says "James Boys" to him any time for the next three months. This week Col. Wood's Electric Congress; or, in plain language, a variety show of shining lights.

Tony Denier has had splendid patronage at the Academy of Music. His troupe is a good one, and all combined made a very excellent entertainment. This week Charlotte Thompson, in Jane Eyre, Miss Multon and New East Lynne.

Kohl and Middleton's Dime Museum is just now drawing tremendous crowds to see a beauty contest. Some seventeen specimens of femininity are contesting for a prize, and it would not take more than a blind man to pick out the winner, all are so contrary to all preconceived notions of beauty. The thought flashed over my mind as I stood and gazed at them: "Oh, for the Giddy Gusher to do justice to the scene."

Items: Miss Mae St. John, a member of Chicago Church Choir co., has received an offer to join Duff's Standard Opera co., and will doubtless accept.—Frederic Robinson, the leading support of Jefferson, is an actor whom it does one good to see, so carefully does he round his performance to suit the times that the play is located in. As Sir Anthony Absolute he is the picture of the old, courtly gentleman, and as John Peerybingle he is the jolly countryman of Dickens; no suggestion of either a school of acting or of himself being apparent in his work.

## ARKANSAS.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): A benefit given to Manager Slocum 4th. Good house. There are quite a number of professionals sojourning here, and they all tendered their services. The following are the names of a few: Billy Arlington, John A. Runnett, Jimmie Gough, James H. Radcliffe, J. A. Barney, John Herne, and Emerson and Clark.

## CALIFORNIA.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): W. J. Scanlan in Friend and Foe opened April 30, two nights, to a crowded gallery and a fair dress circle. His style is natural and pleasing and a decided relief from the typical stage Irishman, of which modern audiences are satiated, consequently he won the good favor of our people, who favored him with a double recall. With a better play than Friend and Foe, we predict a brilliant future for the young star. The play itself is weak, affording the support, which is good, but little opportunity to display their talents.

SAN JOSE.

California Theatre (C. W. Williams, manager): Roland Reed and co. presented Cheek 8th, to a packed gallery and a light dress-circle. The performance was marred by the omission of the songs, but pleased the audience even with this defect. Blanche Vaughan, in her character of Nell, divided the honors and applause with Mr. Reed. The co. play one night in Stockton, stop at Salt Lake, and open at Tabor Opera House, Denver, 14th, for one week. From there they go direct to New York City, to Haverly's Fourteenth Street Theatre, for an engagement of ten weeks, beginning 28th.

Items: Allen P. Kelly, for about two years, until 1880, edited the *Daily Herald*, of this city, has recently become business manager for Dion Boucicault. Besides the San José *Herald*, he was connected with the San Francisco *Call*, the *Chronicle*, and the Virginia City *Chronicle*. Afterwards, and until he took this position, he was on the editorial staff of the Boston Globe. Mr. Kelly's newspaper acquaintance and experience will aid him materially in new field, where his California friends predict success for him.—The very enviable reputation being made by John T. Malone is cause for general gratification to his thousands of acquaintances and admirers on this coast. The *Alta*, one of the leading San Francisco dailies, announcing in a recent issue that Mr. Malone had been re-engaged by Mr. Ward for next season, said: "John T. Malone is playing principal support to Frederick Warde, the tragedian. He has been engaged for next season in the same position. Mr. Malone now holds a position as one of the few accepted leading men in the legitimate in the country." Mr. Malone is a California, and the people here are more than interested in him.

## COLORADO.

DENVER.

Tabor Opera House (W. S. Morse, manager): Ford's Comic Opera co. opened 7th for a week, and are having first-class houses. The troupe is a good one, but does not compare with the McCaull troupe. The advance sales are good. Robson and Crane closed a very successful engagement last week, having full houses every night. Roland Reed, 14th, week.

Academy of Music (A. E. Blanchette, manager): The Vokes Family closed 12th to good business, the house being well filled during the entire week. The house will be devoted to home talent this week. Rooms for Rent 14th, week.

Palace Theatre (Ed. Chase, proprietor): Business good. Arrivals are W. G. and Fanny Everett.

Items: George W. Heath, representing the Ensign co., is in the city.—W. C. Hilker who has been manager of the Academy of Music since it opened, resigned last week. A. E. Blanchette is appointed manager. He arrived from Chicago 10th to take charge of the house.

## CONNECTICUT.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Rhea was welcomed 8th by a large and enthusiastic audience. She played Adrienne. She appeared in an Unequal Match 9th, instead of The Adventuress. The change was by popular request, and seemed to meet the expectations of a large house. The support was excellent throughout. Raymond came 11th, and with his new play, In Paradise, at once won the favor of a good-sized audience. It is bright and sparkling, and the star was galsome as usual. Lotta's appearance 12th closed the week with a large house, and afforded a pleasant entertainment. As the Little Detective Lotta appears to unusual advantage and made a wonderful display of versatility.

New Haven Opera House (Palmer and Ulmer, lessees): Daly's co., in 7-20-8, made one of the hits of the season, and drew full houses, 12th. The play is extremely funny, and the people played their parts to perfection. Palmer and Ulmer's '49 co. 19th.

Grand Opera House (Clark Peck, proprietor): Harry French's lecture, 8th, closed the course with a large house.

Items: Raymond gave up a date to the Yale boys' Faust, at considerable inconvenience to himself. This same Faust will be played 14th, 16th and 18th, with about eighty people in the cast. Mr. Dubreul, of Mapleson's co., manages the stage. Roemer & Sons make the costumes, and many members of the Philharmonic made up the orchestra and military band, which will be a feature of the presentation. The house will be crowded; something over $3,000 has already been spent on the preparations.—Forepaugh shows 17th.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): John T. Raymond presented his new play, In Paradise, 8th, to a large audience. The character of Major Bob Belter is one of the best that Mr. Raymond has assumed. Stella Boniface, Lizzie Creese and John Marble render good support. Augustin Daly's co. gave us The Squire and 7-20-8, 9th and 10th, to large and brilliant audiences. Mlle. Rhea presented Much Ado About Nothing, 12th, before a large and cultured audience. It was an elegant performance, and elicited substantial recognition. The support was excellent in every respect.

American Theatre (W. S. Ross, manager): J. J. Coleman's Dramatic and Specialty co., in Si Slocum, played to good business the past week. The house closed for the season 12th. It will be reopened for one night, 18th, on which occasion Manager Ross will be tendered a benefit.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): John T. Raymond, in In Paradise, 12th, gave the most satisfactory entertainment of the season to a full house. Receipts about $625.

MERIDEN.

...ight of 5th, presenting a new play written for Miss Woodthorpe entitled, Dash, the Butterfly. The play is neither interesting nor very exciting. It will compare favorably with the majority of Western border dramas. Miss Woodthorpe is a talented little actress, and brought out all there was in the character of Dash. Doubtless in some other play she would be seen to better advantage. F. A. Cooper, leading support, is an intelligent and painstaking actor. We cannot speak favorably of the merits of the rest of the co., as this was their first performance together. Hazel Kirke to $130 ...ath.

Items: Owing to the inability of Miss Berleigh, of the Forbes co., to appear, the house was not occupied night of 11th.—The old-timer, Wash Blodgett, general contracting agent, and Ed. Abraham, advance, were here ahead of The Black Crook and stopped with THE MIRROR representative at the Tremont House.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Sullivan and Gaylord's Female Mastodons, billed for 10th, did not appear, to the disappointment of many creditors.

Gaiety (John Long, manager): Business excellent. Among the specialty people, the Camdens, the Murdells, Redmond and Clifton and Sherwood and Manning deserve favorable mention.

MOLINE.

Wagner's Opera House (W. F. Cram, manager) Black Crook, under the management of Messrs. Huntley and Brown, appeared 11th to a well-pleased house.

JOLIET.

Opera House (E. S. Barney, manager): Hazel Kirke was presented 10th to one of the largest and most fashionable audiences of the season; Forbes' Dramatic co. 18th.

ALTON.

City Hall (Wm. Walker, manager): Haverly's Minstrels to a good house, 10th. More than co. deserved. It was too suggestive and full of bad jokes. New janitor and green stage hands. Old staff, mixed scenery, badly for new men, and stage presented a ridiculous sight—no two wings or flats alike.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): The Forbes co., with Georgia Woodthrope as star, played Dash, the Butterfly, 11th, to good business. They gave matinee 12th, and played Black Diamonds in the evening. Gardner, in Karl, 19th.

Durley Hall (Tillotson and Fell, managers): Denier's Humpty-Dumpty 17th.

Arena: Buffalo Bill and Dr. Carver give their performance here at the Fair Grounds 28th, 29th. It will draw well, as it is somewhat novel.

## INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): Closed and nothing booked.

Grand Opera House (J. B. and G. A. Dickson, proprietor): The presentation of Fra Diavolo by the Indianapolis Opera co., with William Castle, the tenor, in the title rôle, was a grand success, both financially and artistically. The chorus was magnificent, and the different members of the co. sang their parts in a highly creditable manner. Mr. Castle advises that the organization be continued and other operas attempted. Robson and Crane will appear at a single performance 23d.

Park Theatre (Dickson and Gillman, proprietors): The new variety theatre is not yet ready for the regular opening; but the improvements are far enough advanced to admit of the appearance of Ida Siddons' Female Minstrels the last three nights of the week.

Zoo Theatre: Castle's Celebrities, in conjunction with Muldoon's Picnic co., will doubtless fill this house to the doors this week. The elevated garden is very popular, as the weather becomes warmer.

Items: George June, Al Lipman, May Henry, John Dickson and the rest of the professional people of this city are expected home soon.—Will English is visiting Kentucky.—The improvements at the Park are progressing and will soon be completed.—The Elks now meet Wednesday night, instead of Sunday afternoon.

ANDERSON.

Union Hall (C. B. Kline, manager): Havlin's Fogg's Ferry came 7th, with Lizzie Evans as Chip, to about $100; good entertainment.

Items: J. H. Havlin has made an application to open our New Opera House next Fall.

VINCENNES.

Green's Opera House (William Green, manager): Sullivan and Gaylord's Female Mastodons 9th to bad house. Charles A. Gardner, Karl, 10th, to paying business and enthusiastic audiences. Fogg's Ferry came 16th, and drew good house.

Items: Sullivan and Gaylord's Female Mastodons, a very poor co., got stranded here.—Charles A. Gardner closes a successful season at Milwaukee, Wis., June 3, and opens season '83-4 at Rockford, Ill., August 27.—John W. Dunne, manager of Charles A. Gardner, will be in New York in a few days to spend a couple of weeks, thence he will go to Hot Springs to recuperate.—A new opera house is talked of here.

KOKOMO.

Opera House (H. E. Henderson, manager): Sullivan and Gaylord's Female Mastodons, 4th, to small business, but giving a first-class specialty performance. The co. seemed in a rather broken-up condition. Havelin's co. produced Fogg's Ferry 5th to big business, giving general satisfaction. Belle Moore assumed the role of Chip, formerly taken by Carrie Stuart. She gave much better satisfaction than did Miss Stuart.

Items: Manager Henderson visited Danville, Ind., 10th, for the purpose of "interviewing" Sullivan and Gaylord's Female Mastodons for a small amount of the filthy lucre left unpaid here 4th.—The Opera House will be considerably improved during the Summer season, and will remain under same management.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): Baum's Maid of Arran brought their season to a close here 7th. They have been playing in hard luck the past seven weeks. Part of the co. left for their homes in the East to-night (12th). J. W. Baum is still here, waiting for something to turn up. Thatcher, Primrose and West's Minstrels 23d.

Arena: Barnum's Circus 25th.

Items: James Dobbins, of the Grand, was presented with a massive gold Elk's badge, valued at $100, by his friends in this city.—Arthur Williams, of the Wallace-Villa comb., is at his home in this city for the Summer.

## IOWA.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager). The Vokes Family gave Belles of the Kitchen to a large house 12th. The Vokes are great favorites here. Theodore Thomas' Orchestra, including Rive-King, closes the season proper here 26th; a large house is sold. Tony Denier's Humpty Dumpty, June 12.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Hazel Kirke, 7th, to good business. B. McAuley, 9th, to large and very enthusiastic house, despite a heavy storm of hail and rain. The house will not hold the people on his next visit. Ford's Opera co., 28th. Tony Denier, June 7. A liberal number of attractions are being booked for next season, and none but the best.

Arena: Cole's Circus, June 2.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): There has been nothing in the way of amusements for the past week. Harrison's Photos billed for 13th. Robson and Crane, 18th; Ford's Comic Opera co., 23d and 24th.

Arena: The city is billed for Old John Robinson's Circus and Menagerie, 19th.

Item: Haverly's Minstrels, billed for 19th, were induced to cancel for fear they would not be able to buck against Robinson's Circus.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Harry Meredith in Ranch 10 appeared April 30 to good business. Haverly's New Minstrels gave us a very ordinary entertainment 4th. Harry Webber appears 11th in Nip and Tuck. Thomas' Orchestra 24th and 25th.

Arena: Cole's Circus 25th.

Items: The Keokuk Musical Festival (Theodore Thomas, conductor), 24th and 25th, will attract large crowds from neighboring towns. Special rates have been made on all of the railroads centering here: Manager Hughes is doing all he can to make it a grand success.

## KANSAS.

FORT SCOTT.

Davidson's Opera House (W. P. Patterson, manager): House closed this week. Cora Van Tassel Dramatic co. comes 17th.

Arena: Cole's Circus showed 10th without top on tent, the day being two windy. A shower about nine o'clock interfered with the evening performance.

LAWRENCE.

Bowersock Opera House (W. F. March, treasurer). Nothing at this house since Ford's Opera co. 5th. Lizzie St. Quinten, owing to confusion of dates, did not appear 7th.

TOPEKA.

Topeka Opera House (L. M. Crawford, manager): Lizzie St. Quinten came 9th and 10th, in Voudoo Violet, with her own co. She is a very pleasing actress and possessed of a very sweet voice, but the houses were small.

## KENTUCKY.

LOUISVILLE.

Theodore Thomas gave three concerts 11th and 12th inst. to cultured audiences. Next week Rial's Uncle Tom co. will be at Macauley's.

Kennedy's Bright Lights, at the Buckingham, gave excellent satisfaction and played to good business.

Item: Selina Fetter appears in Chicago very shortly. This young lady has talents, and her many Louisville friends wish her success.

LEXINGTON.

Arena: Barrett's circus gave a rather poor performance to very large audience. Although the riding was good, all other features were very stale.

PADUCAH.

St. Clair Hall (Lamdin and Clark, managers): Charles A. Gardner and Patti Rosa came 5th, and played to good business. Every one was pleased with Karl and would like to see him again.

## MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Frank Chanfrau and wife, in London Assurance and Kit, were the only attraction offered this week, and a matinee performance of East Lynne, with Mrs. Chanfrau as Lady Isabel. Business was good, and deservedly so. Next week, local attractions.

M. B. Curtis was the recipient of a handsome gold-headed ebony cane from the Artillery during the second act of Sam'l of Posen, 5th.—The bill offered this week by the Lyceum has caught the boys, and packed houses are the rule. Alice Sherwood is the bright particular star, and she has made a great hit.—One of THE MIRROR's old staff—a former provincial correspondent—C. W. Hearn, is our most popular photographer, and his pictures of Lillian Spencer and Leila Farrell are exquisite.

AUGUSTA.

Granite Hall (C. B. Morton, manager): Leavitt's Gigantean Minstrels, 7th, to small audience. The co. is very good indeed. Only a Farmer's Daughter, 9th, to a good business. The play is good and the co. one of the best seen here in a long time; local talent 16th and 17th.

HALLOWELL.

Wilson Hall (Charles Wilson, manager): Leavitt's Gigantean Minstrels played to light house, 5th. Co. is excellent. Only a Farmer's Daughter to large house, 11th; co. the best of the season. Emma Frank, as Mother Stark, divided the honors with Lillian Billings, as Mme. Laurent and Mamie Gilroy as Nellie.

GARDINER.

Johnson Hall: Leavitt's Gigantean Minstrels to good business, 8th; co. is one of the best seen here this season. Only a Farmer's Daughter, to paying business, 11th. The play was presented in a very fine manner.

## MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): The season of 1882-83 is about closed here. The following attractions have played here the past season: Wednesday Club in the Gamester Sept. 6; business good. Ikey Solomons, fair, Oct. 3; C. H. Smith's D. U. T. C. 12th; good. John T. Hinds in the Shaughraun November 7; poor. Lester Allen and Ransone's Across the Atlantic comb. 11th; fair. Madison Square Theatre co. in Hazel Kirke 17th; good. Leavitt's Gigantean Dec. 4; excellent. Tony Denier's H. D. 16th; fair. Abbey's U. T. C. 19th; poor. Palmer and Ulmer's Danites 22d; fair. Marion Elmore in Chispa 25th; fair. Wednesday Club in Snowball 30th; large. George H. Adams' H. D. January 9; large. Eichberg String Quartette of Boston 12th; fair. Abbey's East Lynne co. 13th; good. Howard and Gill's U. T. C. 22d; poor. Duprez and Benedict's Minstrels 24th; good. Red Riding Hood Feb. 3; large. Baker and Farron 5th; fair. Madison Square co. in Esmeralda March 14th; good. Jubilee Singers 16th; good. Carrie Swain in Mab 26th; good. Madison Square co. in Young Mrs. Winthrop 31st; good. Milton Nobles in the Phœnix April 10; fair.

The Hose Opera House has had but two companies the past season, viz.: The Little Shoe Minstrels and McClellan and Scott's Comedy co., and both had good houses.

Items: Hoffman and Ullrich, local amusement managers, are engaging some first-class companies for next season.—Barnum's show was in Martinsburg yesterday, the 11th, and had crowded tents, there being three excursion trains from here.

CUMBERLAND.

Arena: P. T. Barnum's great London Circus to immense business. Good performances. Special trains from mining regions.

## MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): The Norfolk Jubilee Singers gave a sacred concert 6th to a full house. The Choral Union, of this city, assisted by the Beethoven Society of Taunton; Germania, Orchestra, of Boston; Mrs. J. F. Knowles, Mary H. Howe, Clarence E. Hay and William J. Winch, produced the oratorio of The Messiah, 8th, in a very creditable manner before a large and fashionable audience. A concert by the orchestra and soloists was given in the afternoon to a fair house. Another large audience assembled 12th to see Margaret Mather in Romeo and Juliet. It is very rare that a good house greets a new star in this city. Miss Mather was all that could be desired, and left a very favorable impression, which insures her full houses whenever she plays here. The general opinion is that she is superior to Mary Anderson. Frederick Paulding is a fair Romeo and Milnes Levick a capital Mercutio. With the exception of Carrie Jamieson as the Nurse, the rest of the co. is only fair. Receipts, $675.

Items: Raymond, who comes 19th, will advance prices, which insures him a small house.—Rhea's time for next season is filled up to April 5, in week stands. The lady comes 18th in Much Ado About Nothing.

Mather Chips: Manager Hill closes Miss Mather's season here, and a summary of the season's work will not be out of order.—Romeo and Juliet has been played 122 times, Leah 38, Lany of Lyons 26, and As You Like It 45—a total of 231 performances, of which 29 were matinees. They have made 77 stands, lost 20 nights and have traveled 5,740 miles, an average of 98 miles between stands. Their next season opens in Chicago, August 28.—Eugene O. Jepson is organizing a small co. to play comic operas this Summer in the small towns.—George A. Dalton, who was stabbed in the abdomen in Taunton, April 27, informs me that his wound has healed, and, with the exception of an attack of rheumatism, he is all right. The sword entered sideways about two inches. If it had gone straight it would have killed him.

HAVERHILL.

City Hall (James P. Connor, agent): Frank Chanfrau in Kit, 9th, to a fair house. Joseph Murphy in Shaun Rhue 12th; good house.

Items: J. F. Deane, of John T. Raymond co., has returned home for the Summer.—It is rumored that John A. Stevens is to manage our new Academy of Music; but nothing definite can be learned.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): Rhea presented the Adventuress to good business Monday night. On account of some mistake of the railroad authorities the co.'s baggage was sent through to Springfield and did not arrive here until 8.40 P. M., which delayed the curtain until 9.30.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Margaret Mather made her first appearance in this city 9th, presenting her very interesting rôle of Leah for the entertainment of a large and fashionable audience. That the attraction proved of great enjoyment, and that the young lady was well worthy of the honors she has won in New England, was apparent from the many times she was called before the curtain. We must say a good word for Milnes Levick and Frederick Paulding, both of whom won especial calls. Nothing booked for rest of season. Manager Bradstreet is securing a number of first-class attractions for the Fall.

WALTHAM.

Music Hall (T. P. Smith, manager): Frank Mayo and co., 9th, in Davy Crockett, to fair audience.

LYNN.

Music Hall (J. F. Rock, manager): Emerson Concert co., 6th, one of the most pleasing entertainments of the season, to a fair house. Walter Pelham, the humorist, with this co., gives an entertainment thoroughly English in character, reminding one of the gingerbread stalls and Punch and Judy of the Old English country fairs—a trifle musty, perhaps, but on the whole, a pleasing performance. Equine Paradox, 7th, week, appearing in nine performances to packed houses. Everybody delighted, the little people in particular, whose love for the marvelous found in the Paradox the full realization of its desires. I think the entertainment could be shortened with good effect. The music was shockingly bad. Receipts, nearly $3,000.

LOWELL.

Music Hall (Simons and Emery, lessees): Haverly's Minstrels had a packed house, 5th, and were it not for some of the jokes given us, which were old enough to stand alone, including the one about the beefsteak used for the handle of a trunk, would have been the best burnt-cork entertainment of the season. The singing was especially good, and the variety acts were all new and pleasing. Joseph Proctor had a very small audience, 9th. This closes the season at this house.

Huntington Hall (John F. Cosgrove, manager): Joseph Murphy in Shaun Rhue, 11th, to a full house. Equine Paradox, 14th, week.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): Frank Mayo in Davy Crockett, 8th, to a shamefully light house. Performance fine. Charlotte Behrens as Eleanor Vaughn was excellent. It is unnecessary to say that Mayo was perfect. Remainder of co. good. Joseph Murphy in Kerry Gow, 10th, to rousing business; gross receipts about $600; an excellent close for Managers Moulton and Johnson.

Items: Moulton and Johnson have given Salem people about fifty entertainments the past season, and about one hundred in other places.—Now for the circuses.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): Margaret Mather, 7th (return), had a crowded house. She played Leah, and made a great impression by her artistic acting in this rather unpleasant play. She was called before the curtain five times, and has won a fame here that will assure her able manager, J. M. Hill, great houses next season. Lotta in Bob, 9th, to a large house. Rhea, 10th and 11th; Langtry, June 1.

Item: For ungentlemanly proceedings at the gate, Lotta's brother is entitled to wear the badge. He refused to recognize or hear any explanation from Manager Wilkinson's wife, Lillie Wilkinson, but who, when so treated, passed him in contempt, and went to her husband's office.

NEW BEDFORD.

Opera House (Walter Clifford, manager): The week has been bare of attractions except a concert by the Hutchinson Family at Liberty Hall on the evening of 7th. They had a fair house. The season is practically over at the Opera House, although John T. Raymond appears 17th, in his new play, In Paradise, and Rhea appears 26th.

Items: Horace M. Ellis, one of the firm of Anthony and Ellis' Uncle Tom's Cabin co. managers, died 7th, and his funeral was quite largely attended by professional people, including, besides his business partner, George P. Brock and Andrew E. Hathaway, of this city, and Joseph Chenet, of Kentucky; Thomas Parsons, of this city; William Parsons, of Rockport, Mass; Roland Pray, treasurer of one of Anthony and Ellis' cos., and Harry Palmer, who impersonated Marks in one of the cos. the past season.—Topsy Venn is soon to start on the road in a new play. Her wardrobe is now being prepared.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): John T. Raymond, 7th, appeared in his new play, In Paradise, and pleased very well. Business fair. Augustin Daly's co. presented 7-20-8, 11th. This was the first appearance of this co. in Holyoke, but it is hoped it may not be the last, as they were liked very much by the small audience. They certainly deserved a large house.

Item: The splendid oil painting of Mlle. Rhéa, lately imported from Paris, is now on exhibition in this city, and is attracting a great deal of attention.

## MICHIGAN.

DETROIT.

Bartley Campbell's White Slave was done at Whitney's during entire week of 7th, and succeeded in drawing very fair houses. The Wyndham Comedy co., 14th.

The only performance at the Detroit, during the past week, consisted of an attempt to do Julius Cæsar by Prof. E. Barrett Warman, a teacher of elocution, and several of his pupils. The house was filled by friends of the aspirants, but the performance was unsatisfactory.

J. Z. Little occupied the Park last week doing his version of The World to average business. Week of 14th, Sullivan's Female Mastodons.

Items: Phil. Milligan, of the Dime Museum, is constantly adding novelties, and the usual good business continues.—Manager Charles O. White has severed his connection with the Park Theatre and leased Music Hall. He will immediately convert it into a first-class legitimate theatre, and put in a mammoth new stage, new scenery and elaborate furnishings. This hall was built three years ago by a company of wealthy citizens; was originally intended for musical entertainments, and has a splendid reputation, having played such attractions as Patti, Nilsson, Kellogg, Theodore Thomas and the like. The seating capacity is 3,120; but the intention is to extend the stage into the auditorium, and thereby reduce seating accommodations to something over 2,500. Mr. White readily sees that he can afford to play the standard attractions at reduced prices, and make it more profitable for all concerned. There has been a constant demand for such a theatre in this city, and as Mr. White is the most popular manager among the masses that ever stood in Detroit, there is no doubt whatever of the success of his undertaking.—John A. Lane and Harry Barton, of the McCullough co., have arrived in the city, and will spend the Summer here.—Mrs. Barton has written a new piece of music and called it "The Dude."—John Davidson, treasurer of the Detroit, has ably filled Manager Shaw's position during the latter's absence in New York.—Charles O. White is now in New York booking attractions for his new theatre. It was remarkable to notice the unanimity with which the entire press of the city commended Manager White's enterprise.

ADRIAN.

Adrian Opera House (Charles Croswell, Jr., manager): Things theatrical for the past two weeks have been quiet. Duprez and Benedict's Minstrels to good house 9th. Fair satisfaction. We were given a delightful entertainment, 10th, by the colored musical marvel, Blind Boone, a lad not twenty years old, whose wonderful performances upon the piano were considered by many superior to those of Blind Tom.

Item: We are fortunate in securing for the future management of our Opera House Charles Croswell, Jr., a capable young gentleman, well versed in theatrical affairs.

IONIA.

Armory Hall (K. R. Smith, manager): Baker and Farron played Chris and Lena, 8th, to a small business. Receipts a little over $100.

Arena: Barnum's circus is to be here June 28.

Items: We are expecting a great musical treat in the Litta Grand Concert co., which is booked for 19th.—The building of a new opera house is being agitated. It is badly needed.

GRAND HAVEN.

Dan Costello's Nickel-Plate Circus entertained us afternoon and evening of the 10th, giving four performances to fair audiences. Nothing at the Opera House until 24th, when Mlle. Litta and a grand concert co. come.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Morrison and Hull's Minstrels to good business, 3d; Baker and Farron, 5th, ditto; Esmeralda, 7th, ditto. Litta Concert co., 23d, and Tony Postor, June 21, which will probably close the season.

Item: John Fielding has leased the Rink and has been allowed license to run variety.

KALAMAZOO.

Academy of Music (Ben. A. Bush, manager): Esmeralda, 12th, to good business. Season closed.

Opera House (F. H. Chase, manager): J. Z. Little's World co., 17th.

Arena: Van Amburg circus, 9th; bad weather; business fair. Barnum and Jumbo, June 23.

PORT HURON.

City Opera House (Clay and Buckley, managers): Baker and Farron, in Chris and Lena, appeared 12th to fair house. This closes their season.

Items: Local manager E. S. Post informs your correspondent that Clay and Buckley have played forty-one attractions in this city during the season just ending, and that the gross receipts of the house during the past eight-and-a-half months, has reached the snug little sum of $12,000. This is an average of about $300 for each attraction.—Keene, Ada Gray, Barrett, Janauschek and Abbott all had between six and eight hundred dollars each. This, we think, is a pretty good showing for a city of 11,000 inhabitants.—The rule of this house is one-night a week.—John Smith and Joseph A. Miller, of the Townsend Family, have returned to this city.—John Buckley, one of the managers of the City Opera House, will visit New York next week for the purpose of booking attractions. Mr. B. says that none but first-class attractions need apply.—The season will close in this city 21st, with Duprez and Benedict's Minstrels.—Burnum's circus is billed for Port Huron, July 7.—E. P. Post, the gentlemanly manager of the Opera House, will remain in charge next season.

BAY CITY.

Westover's Opera House (John Buckley, manager): Esmeralda, 10th; Baker and Farron, in Chris and Lena, 11th; both to good houses.

Items: Baker and Farron go from Bay City to Port Huron and play 12th; from Port Huron to Toronto, Ont., where they lay off a week, and rehearse their new play, Government House. They then play a week, giving their gentlemanly manager, L. E. Weed, a benefit the last night.—Thursday evening, the Madison Square Theatre co. presented the very pretty drama, Esmeralda. The audience were highly pleased with the entertainment. Many of the members of the co. have been seen in this city before. John E. Owens as Old Rogers, the North Carolina farmer, was immense. Charles M. Walcot as Estabrook, also won many friends. He has been here in seasons gone by.

JACKSON.

Hibbard Opera House (C. J. Whitney manager): Esmeralda to a packed house, 11th. John E. Owens, Susan Denin-Wilson, Mr. and Mrs. Charles Walcott and Louise Dillon are well-known here, and their numerous friends filled every nook and corner. To particularize would be a waste of time, but the friends of Miss Dillon were surprised to find her cast for so subordinate a character as Kate Desmond. The applause was deafening at times.

Items: Henry Berger has arrived home for the Summer.—Bernhardt Berger is confined to his bed.—Sells Brothers' paste-car passed this city to-day.—Barnum was represented in this city during the past week by B. Coles, and to-day (12th) advance printing is being put up by the paste brigade.—Prof. Cromwell, at Opera House, five nights next week, commencing 13th, in Art Lectures.—The White Elephant opens next week at 116 East Main street, William H. Warner, manager.—Nothing booked beyond this.

## MINNESOTA.

ST. PAUL.

Opera House (L. N. Scott, manager): The Acme Opera co., 7th, 8th and 9th, four performances, drew good houses, presenting Maritana, Iolanthe, Olivette and Faust. Iolanthe was costumed and put upon the stage in a most commendable manner. Emma Elsner sustained the role of Iolanthe admirably and was highly applauded. Rose Leighton was a superb Fairy Queen; Blanche Chapman an excellent Phyllis. Messrs. Appleby, Smith, Peakes and Denham sustained their several roles in a praiseworthy manner. The chorus is good, and the performance throughout made a very favorable impression. Faust was finely given. Abbie Carrington as Margherita scored a grand success. The audience was completely carried away by the beautiful conception and artistic rendition of the part, greeting the lady with great applause and hearty calls before the curtain at the end of every act. Henry C. Peakes, as Mephisto, was exceedingly good—an artistic triumph. Emma Elsner as Siebel, Rose Leighton as Martha, George Appleby as Faust, and Mark Smith as Valentine, very satisfactorily rendered their respective roles, giving a performance that proved highly enjoyable and drew rounds of applause. Charlotte Thompson, 10th, 11th, 12th and matinee, presented Jane Eyre, Miss Multon and East Lynne to fair and appreciative audiences. Miss Thompson is an attractive, pleasing and conscientious artiste, who, without straining for effect, draws her audience into full sympathy and excites their admiration by admirable acting and a faithful portrayal of the emotions. Miss Thompson made a very favorable impression. C. G. Craig and William Yearance proved very acceptable and deserve mention.

Wood's Opera House (Col. J. H. Wood, manager): Attraction week of 7th: Joseph J. Dowling, Sadie Hasson and J. D. Clifton, in drama, Nobody's Claim, supported by Effie Johns and the regular co. A good olio: The Seamans, Little Baby and Gay Fenton, T. Martin and Annie Rushton. Business very good entire week.

Conley's Varieties (Edwin P. Hilton, manager): Good weeks business. New faces: Ada Walton, George Lavender, Louise Bliss and Jessie Adams. Manager Edwin P. Hilton had a benefit 13th.

WINONA.

Philharmonic Hall (Grey and Russell, managers): Under the management of the Winona Guards, Charlotte Thompson co., in her new version of Jane Eyre. Fair house. In the realistic fire scene Lord Rochester was pulled out of bed in full evening dress (exception of coat). Thomas Keene appeared 11th in Richard III.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Charlotte Thompson, 7th, 8th and 9th, to fair business, presenting Jane Eyre, Miss Multon and East Lynne. The Hess Opera co. opened 10th to fair business. Martha was given in a pleasing manner. Haverly's Minstrels (new), 21st; Sol Smith Russell, 25th and 26th; Thomas' Festival, 29th and 31st.

Pence Opera House (Col. J. H. Wood, manager): A good olio and the Boy Detective, with N. S. Wood in the title role, was given the opening week to big business. Next week: The Boy Scout, by N. S. Wood and regular co. New people: George W. Thompson, Miss Elbie, Frank Willis and The Sowerbys.

Items: Manager Rogers, of the Charlotte Thompson co., says of our new Opera House: "It is without doubt the finest in the country."—Mrs. Jordan was taken ill while here, and was unable to appear after the first evening.—Jerry Brann, of Cincinnati, is now stage manager at the Grand.

HASTINGS.

Music Hall (J. B. Lambert, manager): Simon Comedy co. appeared 7th, 8th and 9th, in Solomon Isaacs' My Mother-in-Law and The Female Detective to fair houses; but they deserved much better. J. A. Simon as a comedian is very good, and the support is also good. If they should return they will be greeted with much better houses, and I hope to see them soon again. Mlle. Miska, 17th.

## MISSOURI.

SPRINGFIELD.

Frisco Opera House (C. E. Dubbs, manager): The Lambert and Richardson Dramatic co. closed their engagement to fair business. Cora Van Tassel cancelled 10th, 11th.

## NEVADA.

CARSON CITY.

Opera House (John T. Preddey, manager): W. J. Scanlan, in Friend and Foe, to a good house April 27. The play, as known to THE MIRROR, is not particularly strong, either in dialogue or in situation; but it is a good vehicle for the star to ride into popular favor through sweet singing and neat Irish comedy business, and Mr. Scanlan makes the best of his opportunities.

Item: W. H. Power, the popular manager of the Scanlan co., was warmly received by many old friends, who pleasantly remembered him back in the earlier theatrical days of this country.

## NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Mrs. Langtry, in Pygmalian and Galatea, 7th, to a large and very select audience. Tony Pastor, 12th, gave a good entertainment to a fair house.

Grand Central Theatre (John Winter, manager): During past week did fairly good business. Next week, new comers: Needham and Kelly, Maud Leigh, The Maxwells, and Harry Barrett.

Arena: Forepaugh's Circus had a very large audience afternoon of 8th; excellent satisfaction given. A heavy wind and rain-storm demolished tents just after the afternoon performance. No show in evening.

NEWARK.

Forepaugh's Circus did good business here 9th. Haverly's Opera co. gave the Mascotte and Merry War at Park Theatre, 10th and 11th, to light houses. Brooks and Dickson's Romany Rye co. opened at the Grand Opera House, 14th, for the week to fair business.

Joseph H. Keane is booked for this week at Waldmann's Opera House in Rip Van Winkle. This will be followed at each performances by Lester and Allen in specialties; Marie Whittingham, vocalist; Emery and Russel, a musical pair, and Pauline Batcheler, serio-comic vocalist.

The Atlantic Theatre is now run by George Hohweiler alone, Mr. Koenig having retired from the partnership. Manager Hohweiler's benefit will take place on Wednesday afternoon and evening. The programme this week includes Mlle. Alecea Durand's Female Baseball Players and the following specialty artists: Levanion and McCormack, Virginia Marshall, Sherman and Blakley, Harry Lloyd, Morosco and Gardner, Fanny Lucelle, Billy Bryant, Matt McCormack.

JERSEY CITY.

Academy of Music (Theall and Williams, managers): Tony Pastor made a great hit here 11th. The town had a five nights' rest, and T. P. worked it A. M. of 11th with a "four-horse power brass band" and the co. in coaches. Played to no standing room and great satisfaction. Led Astray (Bessie Byrne comb.), 17th, 18th, 19th.

Arena: Forepaugh's Circus, 12th. Biggest show we ever had here. Business great.

NEW BRUNSWICK.

Healey and Bigelow have been giving their Indian show for the past three weeks to good business, and remain two weeks longer.

Arena: Forepaugh's Circus had good business afternoon and evening of 7th. One of their English stallions fell in the hurdle races, and broke his leg. He was, of course, shot.

## NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): The doors of this, our principal place of amusement, were closed during the whole of the week ending 12th. The house will be reopened 15th by the Couldock Hazel Kirke co. in a two-night engagement. During the remainder of the week Harry Meredith's Ranch 10 will be seen for the second time this season, and on Thursday evening Treasurer C. K. Haskell, one of the most genial and courteous gentlemen that ever smiled from behind a box-office window, will take his annual benefit. His friends will doubtless rally in full force and make the occasion one long to be remembered by the beneficiary. The advance sale is already large.

Music Hall (George E. Oliver, manager): House closed; no announcements.

Levantine Theatre (F. F. Levantine, manager): A good general performance during the past week succeeded in filling the house comfortably every night. Lithographs bearing the picture and name of Alma Stanley were seen, announcing her appearance 7th for a week; but Alma, in the real flesh and blood we did not see, as she is still tarrying in 'Frisco, three thousand miles away. Announced: Mary Ann Kehoe comb. 13th, week.

TROY.

Griswold Opera House (S. M. Hickey, manager): The Haverly English Opera troupe did nicely 7th and 8th in Mascotte and Merry War, having fair attendance. Louise Searle and Richard Golden deserve special mention. The Slave of Guilt had poor houses 9th and 10th. James F. Crossen's comb. closed the week in Banker's Daughter, giving three performances 11th and 12th. C. B. Bishop, Strictly Business, 19th, 18th and 19th. Cancelled—Hazel Kirke, 18th and 19th, with matinee. Daly's own co. in 7-20-8 will be presented for the benefit of Hickey and Soulier, assistant managers, 21st.

Rand's Opera House (G. Rand, manager): Two large audiences greeted The Boston Ideal Opera co. at matinee, The Musketeers and Fra Diavolo; evening performance, 12th. Nothing booked.

Grand Central Theatre (Peter Curley, manager): Williams and Sullivan's Comedy co. in Muldoon's Picnic, with the following new announcements in olio: Annie Devere, Frank Shepard, Charles Hallam, Hattie and Benny Grinnell and Clarence and Jessie Warner.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Boston Ideals paid us a second visit 7th, and 8th, and scored their usual success. The standing-room signal appeared both evenings. Hanley's Squatter Sovereignty co. also played a return engagement, 10th, 11th, 12th, and were successful in drawing very good houses. Mestayer's Tourists began a three nights' engagement 14th. Barlow, Wilson and co.'s Minstrels the last half of this week.

Wahle's Opera House (Emil Wahle, manager): Locke Richardson's Shakespearian Recitals, two evenings last week, were not a financial success, though very entertaining to those who were fortunate enough to attend. The 9th an amateur minstrel co., composed of home talent, packed the house and drew plenty of applause from their numerous friends. The musical parts, under the direction of Prof. Dunn, were ably conducted. Mr. Damrosch's concert, 14th, was another brilliant success, the house being full to the roof. Manager Thompson, seeing the demand for seats Monday was in excess of the supply, gave an extra matinee on the same day.

St. James Hall (Thomas Carr, manager): After a few weeks' rest from theatricals, this house is deluged with stage gore. The Ford-Belmer co., all this week, will show the galleries how Bob Ford perforated Jesse James.

The Adelphi (Joe Long, manager): The Cottons Family played a very fair engagement last week, and are followed by John W. Ransone's co., who will take their friends Across the Atlantic for fifty cents.

SCHENECTADY.

Union Opera House (E. Moore, manager): The only attraction of the week was Nathan and co.'s Circus, on the fair grounds, 9th. Although a cold and stormy day, the tents, both afternoon and evening, were densely packed, owing, of course, to the influence of Col. Dan Rice. For a small circus, they gave one of the best entertainments ever given under canvas in this city; but I think if they were to discontinue the peddling nuisance during the entertainment, and pay a little more attention to the frauds, both inside and outside the canvas, it would be beneficial.

Items: Bookings at the Opera House: Harrison's Temperance Drama 17th; Waldron's Miss 18th; Hazel Kirke 31st.—Adam Forepaugh's Greatest Show on Earth is occupying every bill-board in and about the city. Will show sometime in July. Their printing is elegant and is the talk of the town.—Union Opera House will undergo some necessary repairs at the close of the season.—Jumbo Davis' agent is in town.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Jennie Calef appeared in M'liss, 9th, to a small but appreciative audience. The San Francisco Minstrels gave a good show, 10th, to a large house. Hanley's Squatter Sovereignty co. 17th.

Items: The Tennessee University singers gave a concert in the M. E. Church, 9th, to a large audience.—Mr. Birch's father was at one time a resident of this place, so he seemed like a home production.—Manager H. J. Clapham is at his farm.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): The Wilbur Opera co. presented Olivette and Iolanthe, 7th and 8th, to fairly good business. Although the company appeared to be weary, they gave a fine rendition of both operas. Minnie Hauk drew good audiences, both afternoon and evening of 12th, and appeared in an entertaining programme. The Tourists 16th and 17th.

Grand Opera House (H. P. Lehnen, manager): Closed entire past week. Nellie Vickers and Charles Rogers 18th and 19th.

Items: The new curtain for the Academy was seen for the first time when dropped at a local entertainment, 9th. It was painted by D. Flood, and represents a scene from the opera of Faust. It is a splendid piece of work and creditable to the artist.—Manager Leutchford, of the Academy, secured Minnie Hauk for another concert on the 28th.—J. E. McGregor, an old-time actor, is to have a benefit at the Grand 17th.—P. H. Lehnen claims that his success as manager of the Grand in this city is far beyond his expectation.

SENECA FALLS.

Daniels' Hall (George O. Daniels, manager): Dock Richardson came, 7th, to a good house. Waldron's Miss comb. 11th; light house. Best satisfaction of anything we have had this season.

Items: Samuel P. Cox, contractor, Inter-Ocean Circus, was in town 8th.—Miss Calef will close a most successful season of forty-two weeks 26th. Manager Waldron has already filled twenty-nine weeks for her, in her new play of Little Muffets, for coming season.

AUBURN.

Academy of Music (E. J. Matson, manager): Wilbur Opera co. 9th in Iolanthe, played to splendid business. Minnie Hauk in selections from Carmen 11th; small but appreciative audience. Jennie Calef as M'liss gave a splendid performance, and deserved a larger audience. Squatter Sovereignty 19th.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): Minnie Hauk's co. in Concert 14th; Hauk did not appear.

Arena: Nathan's Circus, 31st.

OSWEGO.

Academy of Music (W. B. Phelps, manager): The Wilbur Opera co. drew a fair house and gave Olivette satisfactorily, 11th. This winds up the season here. It has been a very good one, indeed, both financially and artistically. We have had some of the best

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| Bloom, Ed. L. | Montford, Prof. Frank |
| Bree, Tommy | Moore, Miss Georgia |
| Barbour, C. W. | Movery, Harry A. |
| Barr, Geo. (package) | McDonough, T. V. |
| Bankson, Mrs. J. W. | Murella, Edith |
| Barrett, Lawrence | McGiven, Will |
| Booth, Edwin | Montross, Wm. |
| Booth, Edwin, Manager of | Nobles, Milton |
| Blake, Russell Charles (2) | Ogden, Josh |
| Barrows, J. O. (2) | Oaten, Miss C. |
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| Crozier, P. A. | O'Neill, Mrs. Ritta. |
| Clarke, Eugene | O'Neill, James |
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| Curtis, M. B. | Pulsifer, Chauncey |
| Coburn, S. K. | Phelps, A. R. |
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| De Phillips, Mme. Laura | Rich, H. W. |
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| Kiralfy, I. | Vining, Miss Minnie |
| Keene, T. W. (2) | Weeks, Geo. (4) |
| Luer, Frederick | Washburne, Mr. |
| Legion of Honor | West, Chas. |
| Lemingwell, Miron | Woodhull, H. S. |
| Lawrence, Geo. | Warde, F. B. (2) |
| Logan, Anthony | Wingfield, John |
| Morgan, Louis | Wilson, Francis |
| Miller, Leslie | Westford, Robert Owen |
| Malone, J. T. | Wilson, G. H. |
| Malone, Mrs. J. T. (2) | Wires, Rodney S. |
| McKennie, John W. | Wells, Grenard |
| Mainhall, Harry | Wolfsohn, Henry |
| Morrissey, Jas. W. | White, Miss Villa |

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

## Forlorn Hopes.

New York is the goal of nearly every actress' ambition. "If I could only get into a metropolitan theatre I would be perfectly happy," she writes her friends from the road, where she is suffering the inconveniences of life with a combination. When the season closes and she returns to the city, her one aim is to secure a position, be it ever so humble, in one of our stock companies. She denies herself the pleasures of a vacation in the country, at the seaside or among the mountains, because she frantically fears that some opportunity to get her foot in might arise if she went away. She visits the dramatic agencies; implores the proprietors thereof to bear her in mind if an engagement offers—quite forgetful of the fact that New York managers make contracts direct, without the assistance of middlemen. She interviews the managers themselves, decked in her most captivating *toilette*, and believes they mean what they say when they answer her application with the inevitable promise that "if a vacancy occurs you shall hear from us.' They take down her name and address, and in the great majority of cases the actress never receives further notice from that source.

If these ladies would remember that at the most not more than fifty actresses are needed to supply the four stock theatres they would save themselves a great deal of annoyance and anxiety. Changes are rarely made. Wallack's, Daly's, the Union Square and Madison Square all have their favorites, who are firmly fixed in the estimation of the public. It would be folly for the manager to displace these people frequently to make room for unfamiliar talent, the reception of which by their patrons would be a matter of considerable doubt. Changes, therefore, are seldom made, and the actress who fixes her heart on a berth in one of our permanent companies is chasing a will-o'-the-wisp.

The discomforts of travel, it is true, are disheartening, and an itinerant life possesses few charms. The ceaseless change of [illegible] and board; the constant packing and unpacking of trunks and boxes; the weary journeys on the rail; the disagreeable vicissitudes of the road generally, by no means add charm to a life which at best has few enticing features. But these are things which the novice knows she must encounter before she embraces the profession. She cannot expect anything else, and she should make up her mind to put up with the inconveniences in return for such pecuniary and other rewards as the stage offers. Few professional women lie on beds of roses—happily, fewer still find a substitute in beds of shame. The trials and tribulations of the combination system are indeed appalling to contemplate; but they must be heroically borne.

At all events, the New York stock theatres are not furnished with the accommodations that are in such general demand, and it is foolish for women to delude themselves with the false hope that the difficulties of getting into them are exaggerated. After all, about the only difference between the stock actress and the combination actress now-a-days is that the former acts in New York six months and travels the remaining six, while the latter migrates nine months and enjoys a three months' vacation.

## Second Thoughts on A. M. Palmer.

When so exemplary and eminent a manager as A. M. Palmer closes a successful career of twelve years it is well worth while to make a careful inquisition into his methods and results. Mr. Palmer retires to recruit his strength after the fatigues of business. He says: "I leave behind me a record of which I feel I have reason to be proud. Not a season has passed but I have brought out some great theatrical success. During my twelve years of management I have striven hard to elevate American art. Many of the plays I have presented with a view more to artistic than pecuniary success, and if I were a millionaire and had a subsidy behind me, I would take great pleasure in producing just such plays as Daniel Rochat."

It is not often that we can get at the private mind of a manager. Of very few American managers can it be said, as of Mr. Palmer, that they have a private bias and personal ambition in regard to the theatre. As a general thing they are financiers and brokers, who, like their Wall street brethren, watch the market and go as that goes. Like Jay Gould or Vanderbilt, they are eager for corners. The speculators in mining stocks perhaps approach nearest to a parallelism with the speculative manager. In many cases their art is employed in "hoisting" a "find" as promising a sure yield of uncounted tons of pure ore, which, on the first working, proves to be mere grit and quartz. So with plays—all the signs promise a rich yield, which, when the tests are applied, show nothing but dross.

We are not without evidence as to the animus of Mr. Palmer other than that furnished by his recent declarations. We have now before us a letter addressed by him to an American dramatist in 1878, in which he discloses very plainly his personal views in regard to plays. He says: "Your drama seems to have excited in the writers of these comments [referring to certain criticisms which had been submitted to him] a lively hope that it was the forerunner of a national drama worthy of our great country—a hope which, alas! like too many others connected with our stage, was doomed to bitter disappointment. * * * It would be a happy thing for theatres, for managers and for the whole dramatic guild if the public would accept and encourage the production of plays constructed after so excellent a model. But it cannot have escaped the observation of an experienced gentleman like yourself that public taste has not moved, for the past twenty years, in the direction of works of this kind." Mr. Palmer also, in the same letter, regrets the decadence of the classic drama of Shakespeare in the estimation of theatre-goers.

A great error prevails in regard to the acceptance of plays. An American author, a scholar and *litterateur*, writes a play. It is approved by his critical friends. He submits it to a select circle, who pronounce it a good play. He offers it to a manager, who declines it. Is the manager necessarily wrong, and is he to be censured and condemned because he has not accepted the play? Is it clear that he may not be right, and the combined forces who favor the play all on the wrong side? It may be that they are all right. It is a good play, if it had just such an audience as the author's eclectic friends would compose. It is a bad play for such an author as the manager can command. Hence the peculiar position of a man like the late manager of the Union Square Theatre, in regard to the reception and rejection of plays. And what has been his method of rule in his sphere? These are his words: "I will give the public the best actors I can get, the best plays I can buy, the best scenery that Marston can paint. I will give the best in every detail that care can secure and money purchase." To that pledge he has faithfully conformed, but with what result as to his individual fortunes? "I am not," he says, "a rich man by any means. Many persons think that because a theatre does well the manager grows immensely rich. They only see the receipts. If they could look at the list of expenses they would not think that theatres pay such large returns."

How is this? May there not be misdirection in the greatest apparent success? What is the basis of the highest achievements—in merchandise, in statesmanship, in the professions? The best. Now, what in management is the best—intrinsically, permanently the best, the primary and only ultimate foundation of the stage? It is authorship, the supreme necessity to which all else are mere adjuncts. Now, when these adjuncts predominate, as in Mr. Palmer's statement of his outlay and the insufficient result, we find that the first consideration, the play, is overlaid by the greater cost of other material, and the manager has in a measure labored in vain. More attention to the play and less to the trimmings would bring a better result to author, manager, the public; for, after all, "the play's the thing."

As Mr. Palmer expects to return to management, it may be wise for him to consider theatrical business in this light. He may then be able to make good his earnest avowal, "If I was a millionaire, I should run a theatre without regard to the receipts. I should produce plays of the highest dramatic worth, whether the public came to see them or not, and I should keep on producing them until they were patronized." This purpose he may possibly achieve, we say, without the million, and have the public heartily with him, if he has the courage of his own convictions and substitutes the intrinsic for the meretricious drama.

## Influential Gentleman Wanted.

"Sweet are the uses of adversity," and singular are the expedients to which some people resort in order to secure employment on the stage. In one of the daily papers last Sunday appeared the following advertisement:

WELL-KNOWN ACTRESS WISHES ASSISTance of some influential gentleman or manager to get her in one of our city theatres; satisfaction guaranteed. Address ACTRESS, —— office.

We do not believe that a reputable professional would utilize the medium of clairvoyants, nursery-maids, baby-farmers, quack doctors, magnetic-manipulators and widowers' housekeepers to secure a position, still less appeal to "influential gentlemen" for the purpose. Actresses know that places are not got by favor merely—at least not such favor as the idiots who probably answered the above advertisement wield, and we are therefore forced to the conclusion that this "Well-Known Actress" is a fraud in disguise, who knows so little about the inside workings of theatrical business that she imagines she has but to insert an advertisement in a daily newspaper, catch the eye of an influential gentleman, and be lifted easily into a nice engagement forthwith. With the idea no doubt of disarming suspicion, she guarantees that her work will give satisfaction; in short, ostrich fashion, hides her fraudulent head in anonymity and kicks up her fraudulent heels in the thin effort to deceive her victim with the assurance that she is well known. Very likely, whoever she may be, this "Actress" is well-known—off the stage.

This advertiser is not the only impostor who has come under our notice. Cloaked by the unlawfully appropriated name professional, scores of harpies hang about offering every seductive attraction which dishonest ingenuity can invent to entrap the unwary. The number of people who are constantly advertising for pecuniary assistance to secure theatrical employment, for capitul to produce new plays or start out combinations, or for some other equally ridiculous scheme, is something enormous. Strangely enough, they very often succeed in their victimizing designs. Unfortunately, too, the great body of outsiders are not sufficiently acquainted with professional business methods to discriminate between the fraudulent and the honest. The consequence is that the reputation of dramatic people suffers more or less.

We suppose that as long as the stage exists it will continue to attract Becky Sharps and Jeremy Diddlers to its precincts, where they will continue their meretricious practices as boldly as circumstances allow. But THE MIRROR cannot refrain from commenting now and then on such announcements as that of the well-known actress who is looking for an influential gentleman.

## Compliments of the Press.

We call the attention of our readers with pride to the opinions of the press on our recent Dramatic Festival Number which appear in another page of this issue. We are not especially fond of sounding our own praises; but we confess that we enjoy having them sounded by over thirty of the most influential newspapers of the United States. The next best thing to satisfactorily filling a distinct sphere of journalism is to have that position generously acknowledged by those of your contemporaries which, from their prominence and character, merit the highest esteem.

Long since THE MIRROR became the recognized organ of the dramatic profession—the only publication genuinely devoted to its interests. Our policy has been from the start to improve, elevate and expand dramatic journalism, so that it should be worthy of the numerous class which gave it birth. We resolved to carefully exclude from our columns all libellous, personal and scandalous matter, and we flatter ourselves that in rigidly conforming to this rule our paper has suffered the loss neither of bright nor spicy features. In place of spending our energies in unearthing shameful scandals, circulating malicious abuse, and gathering mischievous gossip, we have exerted ourselves to increase the intrinsic value of our paper from week to week. We have made it a complete chronicle of dramatic events in this country, and developed special departments, like the out-of-town correspondence and Dates Ahead, to such a comprehensive degree that those features alone make THE MIRROR an absolute necessity to professionals in the transaction of their business. Our criticisms are fair and fearless; our news columns the most complete of any dramatic publication in the world, and the other matter as fresh, vigorous and wholesome as a large and competent staff of writers can provide. That THE MIRROR is the best theatrical advertising medium extant our business columns undeniably attest.

The high-standing of THE MIRROR among its contemporaries is one of the pleasantest fruits of its success, and knowing that our readers are staunch friends, who are glad to observe the signs of its progress, we invite their attention to the compliments published elsewhere.

## Personal.

BURGESS.—Neil Burgess has made a genuine financial success of Vim in this city. His houses at Tony Pastor's are large nightly. A picture of the comedian appears above.

DREW.—Mrs. John Drew has taken a cottage at Cape May for the season.

FLORENCE.—Mr. and Mrs. Florence occupied a box at Wallack's Tuesday evening.

SCHOEFFEL.—Manager Schoeffel, of the Park, Boston, summers at Manchester, Mass.

SPENCER.—Lillian Spencer, at last accounts, was improving, having passed the crisis of her illness.

STETSON.—John Stetson will not have a cottage at Long Branch this season. He will revolve about the Hub.

CORELLI.—Blanche Corelli sailed for Europe on Saturday. She goes abroad to study under her mother's tutelage.

COLLIER.—Walter Collier is now acting treasurer of the Union Square Theatre, and a very gentlemanly one he is.

EISLER.—Harry Eisler will have a benefit at the Pittsburg Opera House next Monday night. Strictly Business will be the attraction.

WARREN.—William Warren will pass the Summer in Chicago with a sister. It is definitely settled that he will not act next season.

HAMILTON.—Mr. W. E. Hamilton, for five years past THE MIRROR correspondent at Milwaukee, escaped from bachelordom Tuesday of this week.

CONNER.—William Conner, McCullough's manager, is fitting up the St. James Hotel in fine style, and expects it to become a favorite professional resort.

ST. JOHN.—Mae St. John, of the Chicago C. C. Opera company, has received an offer to join Duff's Standard Opera company which she will probably accept.

STECK.—The Rev. Charles Steck, a Pittsburg pastor, made his dramatic début at Indiana, Pa., on Saturday night. He played Hamlet before a large audience.

ROBERTSON.—On Tuesday Dr. Robertson was reëlected physician to the American Dramatic Fund. This is the fourth time that distinction has been conferred upon him.

HERNE.—Mr. and Mrs. James A. Herne (Kate Corcoran) will pass the Summer at Ashmont, Boston Highlands. Mrs. Jane English, of the Forrest Home, will be their guest.

ELTON.—William Elton will present a notable cast of Hamlet at his benefit. Osmond Tearle, who has acted the title rôle many times in England, will be seen in it here for the first time.

MANTELL.—Robert Mantell and wife sail to-day for Glasgow. Mr. Mantell is highly pleased with America, and will return in September next to play the leading juvenile rôle in Fanny Davenport's Fedora company.

ROCHE.—Kate Roche, a sister of Augusta, has arrived on this side. She visits the country professionally. Like her sister, she is tall and commanding in figure. She has had experience in English opera under Carte's management.

BUCKSTONE.—Mr. and Mrs. J. C. Buckstone will make an English visit this Summer. They leave by the *Egypt* June 9. Mr. and Mrs. William Herbert, Fanny Addison and William Elton have taken passage by the same ship. Mr. and Mrs. Buckstone have signed with Manager Wallack for next season.

ABBEY.—Henry E. Abbey sailed on the *Alaska* Thursday. He will be in Europe between two and three months, and as Messrs. Copplestone and Grau have preceded him, the work of arranging for the filling of his opera company is not expected to detain him longer than the time set for his return.

SANGER.—Frank Sanger says A Bunch of Keys will run until June 23, which will be the one-hundredth night. He believes the Sparks could fight it out victoriously at the San Francisco Opera House all Summer; but he intends to husband the piece for a number of engagements in the New York theatres which now comprise a regular circuit next season.

CAYVAN.—Georgia Cayvan sails for Europe by the *Abyssinia*, of the Guion Line, in a couple of weeks. She will be gone a few months, visiting Great Britain and Paris. Her sister and Miss Ober, the Boston manageress, accompany her. Miss Cayvan has not yet determined whether she will remain next season as leading lady of the Union Square, although Shook and Collier desire her services.

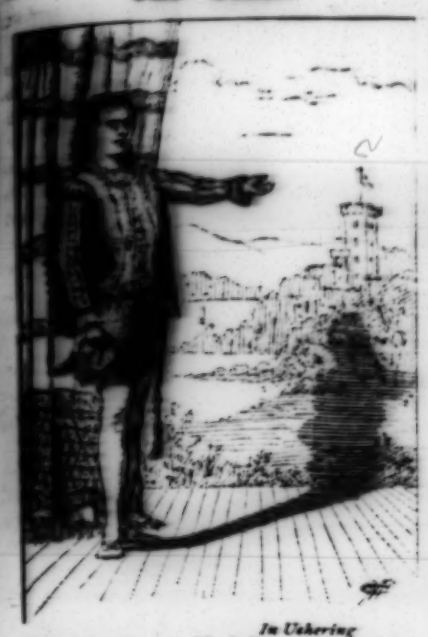
BOUCICAULT.—Tuesday night a man in the gallery of the Star Theatre was so tickled with the dry fun of Michael O'Leary that he frequently laughed boisterously. His laugh was so peculiar that it attracted the notice of the people down stairs, who laughed, too, every time they heard the merry explosions in the regions above. This annoyed Boucicault. In the third act, in the middle of a scene, he dropped his brogue, and, shaking his finger threateningly toward the top tier, ejaculated: "I'd like to engage that man. I want a cheap one and he must be cheap." The audience didn't like Dion's impudence in descending from his part to lecture an unoffending spectator. The man had a right to laugh how he pleased when occasion offered, and the star had no right to forget himself so as to destroy the illusion of the play and insult one of his patrons. Where is his boasted regard for art?

## Jennie Yeamans.

This little lady, whose portrait adorns our first page, will begin a starring tour in September, under the direction of John M. Hickey, and present a new play, entitled Meda, expressly written for her by E. A. Locke, author of A Messenger from Jarvis Section and other successes. From her childhood up Miss Yeamans has been regarded as one of the brightest sunbeams of comedy. When but a midget she was starred on the bills with George L. Fox, in Humpty Dumpty, during its famous run at the Olympic Theatre. Since then she has appeared in nearly all our best theatres as a leading soubrette, and everywhere met with the welcome that distinctive merit demands. The tour of Miss Yeamans does not assume the aspect of experiment, for she is well known in the provinces. Next season presents almost an open field for a good young comedy actress. Lotta will be gone; Minnie Palmer will be abroad till late in the season, and really there's nobody left but Annie Pixley and Jennie Yeamans in this line. There is every reasonable cause to look to this tour with confidence of its success.

Miss Yeamans sailed on the *Alaska* last Tuesday, to fulfil a special starring engagement at the Avenue Theatre, London; but will return August 10. This will give her sufficient time to rehearse and fully prepare for Meda. While abroad she will visit Paris and arrange with Worth for her wardrobe. Mr. Hickey has already made many important bookings, and will remain in the city all Summer and give his entire attention to the arrangement of route, engagement of company and other duties. He promises that the billing of Miss Yeamans will be a revelation.

## The Usher.



*Mend him who can?* *In Ushering The ladies call him, sweet.* —LOVE'S LABOR'S LOST.

I like the Baltimore *News*. It's a fearless, breezy newspaper. But I must protest against the cool manner in which it regularly appropriates news from THE MIRROR without credit. For instance, on Sunday it printed 28 dramatic items; 26 of these were taken bodily from the last issue of this paper without the change of a word. Mr. Meany, the dramatic editor, might take pattern after John Shriver, of the *American*, who makes proper acknowledgement for what he uses.

* * *

As years pass by Mary Anderson's stock of wisdom increases. She is manifesting symptoms of genuine common sense—a commodity not largely in demand among young tragediennes. To a reporter she said the other day: "Every day's study and experience teaches me how much there is yet for me to learn. I had not the advantages of a long apprenticeship in which to study slowly and carefully the rudiments of acting, playing small parts, and advancing slowly, and I assure you it is a great loss not to have had the advantages of such an experience." These are the best words Miss Anderson has ever spoken to an interviewer, for they not only show she realizes the necessity of continued exertion, but they prove that her head has not been turned by the idolatry and adulation of those about her. Miss Anderson leaves Tuesday week for England, where her fresh beauty and splendid talents will undoubtedly create a *furore*. Her first engagement on the other side will be played in the manufacturing town of Leeds.

* * *

Last week it was announced that Dolaro would not be taken out of town by Harry Pitt to play Polly Eccles, because if she didn't want the whole of this terrestrial sphere she demanded $300 a week for her professional services, which was much the same thing in her manager's eyes. But Dolly does go, after all, for the Philadelphia managers wanted her, and consented to pay Pitt a liberal certainty to insure her coming. This satisfied Pitt, who was only deterred at first by the risk he ran, and now all hands are happy—Dolly especially.

* * *

A spiteful correspondent in Vienna of the Philadelphia *Times* takes Edwin Booth to task for alleged impoliteness toward the American Minister to Austria, in declining to see him when he called. As Booth is the embodiment of courtesy to all with whom he is brought in contact, I am inclined to believe the story is made out of whole cloth. The correspondent probably wanted more free tickets than the law allows, or unsuccessfully sought to badger our tragedian into being interviewed for his paper, or in some way met with a merited rebuff. Hence the incident related in the *Times*, which illustrates a familiar method by which correspondents generally wreak their small vengeance and pay off their personal injuries, real or imagined.

* * *

The extraordinary blunders that our daily papers make in their dramatic columns every week are food for much laughter among professionals. On Sunday an epidemic of absurd mistakes broke out. The *Herald* was of course pre-eminently conspicuous in this respect. Its directory of amusements for Monday on the editorial page announced Lotta as Bob at the Fifth Avenue; a concert at Wallack's in the afternoon; the Two Roses and Forgiven at the Bijou, and The Amadau (*sic*) at the Star. Now, the Fifth Avenue happens to be closed, and Lotta doesn't begin her engagement until next Monday; a miscellaneous bill was given for Marion Foster's benefit at Wallack's Monday afternoon—it was not a concert, and The Amadan was set down for production Tuesday two days before Sunday's *Herald* went to press. As its directory of amusements is looked upon by out-of-town visitors as semi-official, such blunders as these are apt to lead many people astray. The man who compiles it does not read the proofs of the theatre "ads." carefully enough. The *Sun* printed no theatrical mems. on Sunday, reserving them for Monday morning, when it evidently used the *Herald's* directory of the day before, as the identical errors pointed out made their appearance in Mr. Dana's journal. They were supplemented by another original one, which took the shape of the announcement that Elton's benefit would take place to-day, instead of the 31st. *Truth* was not far behind the *Herald* Sunday. It stated that Ada Gray would appear in Brooklyn, "supported by Charles A. Watkins and a good company." Since when has Manager Watkins figured as an actor? *Truth* also announced "Edwin Morse" in The Black Flag at the Mount Morris. The profession has never entertained an especially high regard for the critics of our dailies, whose opinions are about as valuable, in the majority of cases, as if they emanated from Worth's orang-outangs. But it appears they are as wrong in their facts as they usually are in their judgment of plays and actors.

* * *

I have frequently complained of the draughts in the auditorium of the Star. On the first night of the recent Shaughraun revival the intermissions were fraught with actual danger to the spectators seated near the centre aisle, for the doors opening into the lobby were opened by the usher and the moist air of a rainy night allowed to flow in freely. The same thing occurred Tuesday evening, and the murmurs of those in exposed portions would, I am sure, if they had reached Theodore Moss' ears, have caused an immediate correction of the abuse. Pleasure is not superinduced when fears of pneumonia plague the play-goer.

* * *

Henry Labouchère says that Mrs. Alfred Maddick, one of the most recent Gaiety *debutantes*, is the image of Adelaide Neilson. She appeared in Clancarty, and failed to score a success. It is thought she would do better in a comedy part. But, as Labby truly remarks, acting is an art which can only be acquired by long practice, except in rare instances where the dramatic instinct is present in a great degree.

* * *

Dion Boucicault, Jr., is, what his clever father would call, a chip off the old block. The resemblance extends to everything save personal appearance. Boucicault *fils* is somewhat Boothian in the shape of his face and the cut of his hair. Or he might be taken for Fred Paulding's twin brother. His voice is like his father's would be were it pitched an octave higher. His brogue is as rich and mellifluous as that of his progenitor, and it is marked by the same irresistible, cunnin', insinuative qualities. If you shut your eyes and listen to the boy's speech, you readily recognize a genuine Boucicault *in petto*. But for a' that and a' that, give me Boucicault *pere* in preference for the next half-century to come. There is only one real D. L. B., and you may rest safely assured there never will be another. They don't grow in every generation.

* * *

The *Journal of Commerce*, yielding to the prevailing rage for writing about the Dude, published a capital article on the subject one day last week. After excoriating the *genus* and describing the various species, it states that there is one attribute common to all of them—"they exist without any effort to recompense the world for their living." That is probably the brightest sentence which has been penned about the Dude. Speaking of this reminds me of a singular thing I have noticed. The Dude, instead of profiting by the severe castigation administered to him by the press and discarding his absurd characteristics of dress and manner, continues to increase and multiply with alarming rapidity. He invades the marts of commerce, the drawing-rooms of fashion, the pews of the churches and the stalls of the theatres. Can it be that he is unable to see himself as others see him? Can he be totally oblivious of the united efforts that are being made for his reform? He is omnipresent, and I am inclined to believe the only way to effectually stop the nuisance will be to make dudeishness an offence punishable like vagrancy, with commitment to the Island. The Dude, on account of his extraordinary understandings, may be classed with the vagrant, inasmuch as neither have any visible means of support.

* * *

The time of Arkwright's Wife is 1767. The curtain goes up on the last act at the Union Square to the tune of "The Sweet By-and-Bye," sung by a troop of charity children. Anachronisms of this description detract from a presentation which is supposed to be managed on an artistic basis.

* * *

Jennie Hughes, who has made quite a hit as Nancy Hyde in this piece, displayed her ingenuity very neatly in the second act Tuesday evening. Jennie was on the stage when Miss Barry should have entered, but didn't for some inexplicable reason. A long wait ensued. Jennie filled in the gap with some business of an original character, and finally went to the wings and called in broad Lancashire, "Maggie, Lass! Ah, I hear her footfall's music," and then the missing star made her appearance. The subterfuge was so well done that it brought down the house.

* * *

And, by the way, why don't Miss Barry and company fix on one style of Lancashire dialect? Jennie Hughes has one, Henry Holland another, Harry St. Maur a third and Miss Barry none at all. Let us have one or none.

* * *

The champion big hat of the season made its appearance at the first performance of The Amadan. If a bass-viol were placed on its reverse end in an orchestra chair it wouldn't obscure the stage more than that prodigious tower of millinery. The unfortunate man behind writhed during the entire performance and looked wrathful enough to enter suit against the wearer to recover the price of his reserved seat. Boucicault might better have directed his rebuke to this offender than to the man in the gallery who annoyed him by laughing a little louder at O'Leary's dry sayings than perhaps their wit deserved.

## Stage Titles.

We were present at the performance of a very good play in a first-class theatre the other night. From the general style of the place we expected, and for the most part received, great pleasure from the accurate presentment of social manners on the higher levels of life. The stage ladies were very good imitations of the real article. The stage gentlemen were really, if not solid silver, at least very good nickel-plate. The flunkeys were gorgeous, powdered and pompous to the life; and in fact, we could very well fancy ourself looking at the ways and doings of good society by making believe a very little; but, alas! the development of the plot caused the heroine to discover that she was the wife of a baronet. "Then," said she, "I am Lady Geraldine Calthorpe!" Answered the family lawyer, "You are."

Now, the author and the family lawyer were both wrong. A baronet's wife is Lady by courtesy only; her legal title is merely Dame, and, like the ordinary Mistress, it goes before the husband's name, and not the wife's. Thus Mrs. Reginald Calthorpe, or Lady Reginald Calthorpe, or Dame Reginald Calthorpe; but never Lady Geraldine Calthorpe. That designation belongs to the daughter of an earl, marquis, or duke, or to a lady in her own right, as Baroness Burdett Coutts would be rightly styled Lady Angela Burdett Coutts.

Likewise, in the same play, the Calthorpe family is spoken of as "noble." Now, be it understood that a baronet is only a superior sort of commoner, and can by no means sit in the House of Peers. Therefore he is not noble, nor his family. Fortunately for us, we have nothing to do with titles beyond General or Judge, although Heaven knows we have enough and to spare of such. But in art consistency is a jewel, and it offends the educated taste to hear such solecisms as that we have been blaming; for whatever offends the taste in art is wrong and not to be endured.

## Stetson Undecided.

John Stetson returned from Boston Monday, and during the day was met by a MIRROR representative at the Fifth Avenue Theatre.

"Mr. Stetson, can you give THE MIRROR any definite information regarding the future policy to be followed in the management of the Fifth Avenue?"

"No, sir. I am as yet undecided as to what course I shall pursue with this theatre. I may run it as a stock theatre, with a first-class company, and I may continue it, as heretofore, as a combination house."

"It is understood that you have already engaged people for a stock company. Is it true?"

"No. I have made several engagements for next season, and if I decide to have a stock company I shall use some of them in it; otherwise I shall find plenty of work for them on the road in my Monte Cristo company.

"Then you will keep Monte Cristo out next season?"

"I shall keep the company on the road. I shall play Monte Cristo in those places where I do not present it this season; but I shall have an entirely new play for the company as well; in fact, I may have more than one new sensation, and as I have secured James O'Neill and other good people, I will find plenty for them to do, and at the same time have a company that I can trust to bring out new plays in a proper style."

"Do you think the Fifth Avenue a good house for a stock company?"

"I think it a good house for anything properly managed. If I decide on anything definite in the way of a change from the present policy I will let THE MIRROR know at once."

## Weigh Your Trunks.

The recent order adopted by a majority of the railroads regarding the weights allowed to baggage is of great importance to the profession and should be fully understood. Heretofore an average of two hundred pounds of baggage has been allowed each member of a company. Agents have been allowed five hundred. This rule has been frequently violated by accommodating officials, especially when passes were liberally distributed. This average is still maintained; but a new order was put in force on many of the roads on the 1st inst. It prescribes that no single piece of baggage weighing over two hundred and fifty pounds is to be checked or handled by any railroad employé. If a trunk weighs more, and by some means has been "checked," the employés are forbidden to handle it. And again, the manager is not only liable to be forced to give tickets, or pay cash to have a trunk handled, but he may find some employé who will not handle it even then, and he may have to leave it behind or divide the weight. Much trouble will be saved if trunks are selected of such size that, when well packed, they will not exceed the prescribed weight.

While a member of a burlesque company might find it very easy to squeeze her wardrobe into a trunk that, when full, would weigh much less than two hundred and fifty pounds, Sara Jewett, as leading lady of the Edgar company, with eight or ten parts to play in the legitimate, and with three to five dresses for each, besides the necessary etceteras, will find it very hard to pack her warbrobe in four trunks, each coming within the limit. In fact, all persons carrying a heavy wardrobe will find the regulation oppressive. Agents, with their bill-trunks full of heavy wall-paper and lithographs, will have more baggage than ever before. It looks as if the regulation was rather oppressive. Still, the railroad companies know their business and how to conduct it. It frequently happens at certain depots that only one baggageman is employed, and very seldom is more than one found on a train. This one man is required to handle each piece of baggage two or three times and without help. Now, they are not giants, and do not care to handle baggage weighing over the limit. Yet an ordinary man can more quickly handle fifty pieces of baggage or freight weighing 250 pounds or less each than he can twenty-five pieces weighing double. Railroads have reached that point where every minute is valuable in running trains, and therefore limit the weight of each piece of baggage to an amount that will bring it in the power of a man to handle it rapidly and carefully.

There are several views to be taken of the regulation; but the most sensible is to acknowledge the power and right of the railroad company to make and enforce it, and the profession should meet it promptly and have their trunks of such size that they will run no risk of trouble.

## Notes from Abroad.

A member of the Fun on the Bristol company writes THE MIRROR from London:—Our season closes on the 23d of June, in Manchester, the city in which we first appeared. Messrs. H.C. Jarrett and John F. Sheridan separate after the date mentioned. Each will strive to get along without the other. Sheridan, I think, will have the best chance, as he retains most of the original company and has secured the best cities in England. Jarrett will find it difficult to replace Sheridan. May Livingston, Mr. Dunbar, Richards and Hughes remain with Sheridan; Walden, Bedel and Miss Evans go with Jarrett.

We play a week in Birmingham, a week in Newcastle, two weeks in Dublin, one week in Belfast, two weeks in Manchester. I have noticed in the papers that several American companies are coming over. I sadly fear they will regret it before many weeks have passed. I am fearful of Edouin's and the Jollities' venture. We had to fight pretty hard for our success. A company or star must have a London endorsement of at least three months before money can be made in the provinces. There are no wonderful successes at present in London. Storm Beaten is doing nicely at the Adelphi, and Blue Beard at the Gaiety is doing well. The Gaiety has bloomed into a regular "Debut Garden" for ambitious authors and monied amateurs, and every day in the week brings some aspirant for honors in both acting and play-writing.

Alice Dunning Lingard's name is on every tongue, and her success in Camille has been great. She creates a part in Wilkie Collins' new play shortly. Look out for an emigration of English professionals next Summer. I have met many who think America is their land of promise.

## Manager Matson's Plans.

E. J. Matson, the lessee of the Grand Opera House, Syracuse, and the Academy of Music, Auburn, is now in the city, at the Morton House, attending to the business of his houses. In a conversation with a MIRROR reporter he said:

"I am about to alter the Grand Opera House and make it one of the finest theatres in the country. The past season has proved that the Grand is the favorite house in Syracuse, and I shall labor to keep it so."

"What alterations do you propose?"

"The auditorium and stage are now as complete as I could wish. The principal alterations will be in the entrance, which will be enlarged from eighteen to twenty feet and handsomely embellished. Tile flooring will be laid throughout the lobby, and a new and elegant box-office erected. The theatre will be re-decorated throughout, and made very cosy, comfortable and attractive."

"How about your attractions?"

"My time is nearly all filled for next season, and but few open dates remain. I have no trouble in securing the best attractions in the country, and those which have played with me in the past are anxious to book again. Both of my theatres have panned out well, and the coming season I propose to add another to my circuit. I am not at liberty at present to name it, but it is in one of the largest cities in the country."

"How long will you remain here?"

"All the Summer."

## Tennessee's Partner.

Harold Fosberg, for several years a member of Collier's Banker's Daugater company, and last season leading support to Minnie Maddern, will next season become a star under the management of John H. Havlin. He has secured a play by Scott Marble, called Tennessee's Partner, and as it was written especially to fit Mr. Fosberg's peculiar style of acting, that gentleman, as well as his manager, expect great things from it. In a conversation the actor recently said to a MIRROR man that his play was of the prevailing Western style, but was entirely new in plot, scene, sentiment and character. The part of the hero is a singular one, being that of a gambler, called in the camps Tennessee. Mr. Fosberg said the play read well and he would try it next week "on the dogs" somewhere in Kentucky, and if it acted as well as it read, or gave promise of any future good, he would continue to play it during the season and possibly reach New York.

## Salmi Morse Happy.

A reporter called in at the Temple yesterday and met Salmi Morse, who was on Tuesday given a license to run his house for three months, providing he would not present the Passion. Being in need of funds with which to carry on his fight, Mr. Morse acceded to the condition and signed an agreement to that effect. In reply to questions put by the reporter, Mr. Morse said that although he could not produce the Passion now he would do so at some other time and in some other city. He had thirty-eight other plays of more real merit as dramas than the Passion, and he would present one of them, an "exalted comedy," on Monday. He had not named the play in irony, because of the refusal to allow the production of the Passion, but that A Bustle Among the Petticoats was written and named about fourteen years ago. The scene is laid in the City of Namur, in Brittany, during the reign of Louis XIV., and treats of the laws of those days, which were in many respects peculiar and different from those of the present time. A Moorish ballet is introduced in one act, and the dancers will all be in the correct costume of the country. The ballet is one which is famous in Europe, and is called the Almeh. There is to be a carriage of the time of Louis XIV., drawn by four horses, which will come dashing on the stage at full speed.

A Bustle Among the Petticoats will be followed by other plays by Mr. Morse, such as The Doctor of Lima and A Midwinter Night's Dream. The latter has only two mortals represented, and is the one that the author thinks his best, being founded on actual experiences in his own life.

## Pitt's Companies.

Mr. Pitt has organized two companies under his name, one to be known as the H. M. Pitt Caste company, the other as the H. M. Pitt Comedy company. The former opens on the 21st inst., in Philadelphia, at the Arch Street Theatre, and will eventually appear in this city again, probably on the 4th prox., at the Mount Morris Theatre, which will close its career. The latter troupe will commence a protracted Summer tour next Monday night at Haverly's Brooklyn Theatre, and then make a jump to Philadelphia, appearing at the Chestnut Street Theatre. It will return to New York on the 4th of June, playing at the Standard, Mr. Pitt thereby having both companies in New York the same week. After leaving the Standard the company goes to Boston, appearing under Abbey and Shoeffel's management at the Park. It will give our Eastsiders a taste of its excellence on the 25th of June, when it opens at the Windsor. It is understood that it is also to appear in Chicago at Hooley's and to go to San Francisco under Leavitt's pilotage.

Dates are being rapidly filled for next season, and it is intimated that by reason of its recently acquired heavy financial backing it is likely to become one of the most durable of the standard travelling attractions. For the present the repertoire of this latter company will be Two Roses and Forgiven.

## Hess' Season.

A reporter met Charles Hess, manager of the Acme Opera company, and questioned him regarding his season. Said Mr. Hess: "Some parties have at various times during the season started reports about my financial condition that were calculated to injure me, had not I been as well known in one way as the other fellows were the other. My season has been very successful, and I shall be satisfied to continue doing as well the balance of my managerial life. I shall take my company to Manitoba for a short season, and play back by way of Denver, Omaha and Kansas City to St. Louis, where we will remain a portion of the Summer. Early next season we go into Texas and Mexico, after which I have not settled on any route, because I do not yet know how far I shall penetrate into Mexico, nor how long it will pay me to stay there."

"Is not a trip to Mexico risky?"

"Not at all to my thinking. During this season I took a trip over the territory as far as Monterey, and I am well satisfied that a tour can be made thoroughly successful in every sense. The people there are music-loving to a degree, and if we give them good music, no matter in what language, they will patronize us liberally. It is no more of a risk than Italian or French opera would be in English-speaking communities. What opera patrons want is the music and not the words. If I can see my way clear, I shall go as far as the City of Mexico; if not, I shall return from Monterey."

"Will your company remain the same as at present?"

"Yes, substantially so. I may make some minor changes, but none of consequence."

The production of The Rajah at the Madison Square has been postponed to June 4.

# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

H.C., and repeat the performance. Will very likely occur.

## OHIO.

### COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The Orpheus Club deserve the thanks of our music-loving people for bringing the Thomas Orchestra here. Although the programmes were a little heavy for the general public, the concerts, 9th and 10th, were largely attended. This week, Professor E. G. Johnson, the cornetist.

Arena: Barnum and Jumbo are heavily billed for the 17th.

Items: The Orpheus Club cleared about $300 on the Thomas concerts.—George A. Backus and S. N. Cooke are home for the Summer.—Manager Stonebraker's suit against the Madison Square Esmeralda co., for breach of contract, was decided against him this week.—Joseph Miller says he has his dates well filled for the Grand next season.—T. W. Obey, acting manager of the Grand, is handling the pasteboards for the Columbus Baseball Club.—Theo. Thomas banqueted the Orpheus Club at Ruhl, Corbett & Co.'s Wednesday evening.

### DAYTON.

Music Hall (Larry H. Reist, manager): Frederick Warde played a fairly successful engagement, 12th, presenting the Merchant of Venice at the matinee, and in the evening Damon and Pythias, to a large and highly pleased audience. Mr. Warde is quite a favorite in this city, as was demonstrated by the number of well earned encores, being called out at the close of each act. The support is exceptionally strong. The Pythias of John T. Malone was indeed a finished piece of acting. Mary Davenport as Hermion was received with a hearty welcome. This lady is well known here, having played leading lady at the "Hoo-e" season before last. Black Flag, 26th.

Arena: Barnum's Circus, 19th.

Items: Barnum's advertising car, No. 5, was here this week.—Manager Reist's benefit, 24th, will test the capacity of Music Hall.—Genial Ed. Scharf, the usher, was tanned last week at the Ball Park by the sun.—Manager Reist will live at the Soldiers' Home during the coming Summer season.—Professor Morris and his "Dogs," who have been in the city for the last two weeks, gave two creditable performances at Music Hall last week, to good business.—The initial performance at the Home takes place June 5.

### AKRON.

Academy of Music (W. G. Robinson, manager): Dr. Damrosch's Orchestral Concert, 11th, may be safely called the musical event of the season. The house was well filled with expectant listeners, who received the various numbers with tumultuous applause. We have Robson and Crane in Comedy of Errors, 26th.

Item: In my letter last week, I wrote concerning Our Summer Boarders, "The tone of the *comedy* is objectionable." You print me, "The tone of the *company* is objectionable." I regret this, and trust the members of the co. will pardon the mistake.

### FREMONT.

Opera Hall (Osborne and McCullough, managers): Frederick Warde played Richard III. to crowded house, 7th. We see in all this nob'e tragedian's work a finish which has brought him nigh to the top of the ladder. His support was fair, but not what it might have been. To Mr. Aveling's Richmond too much praise cannot be given. The duel between Richard and Richmond was spirited, and showed both men to be skilled swordsmen. The co. closed season here.

Arena: Barnum's Circus shows August 22.

### ALLIANCE.

Marchand's Opera House (F.C. Marchand, manager): Mattie Vickers, in Tramp's Daughter, gave a satisfactory performance to a fair busicess, 10th. C. B. Bishop's Strictly Business 17th, is the only announcement.

### SANDUSKY.

Biemiller's Opera House (Wm. J. Stoffel, manager): A good audience greeted Kate Claxton, 9th. She played Louise in Two Orphans in a pathetic manner, and won the admiration of the audience. Stevenson's Jacques was good. The support, altogether, was one of rare quality. This engagement closes the regular season here; but there are to be entertainments until June, though not by professionals.

### YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Hanley's Squatter Sovereigney, 17th, to big business: Damrosch Concert, 10th, only fair business. C. B. Bishop, 19th; Robson and Crane, 28th; Tony Pastor, 31st.

### XENIA.

New Opera House (J. A. Hiveling, manager): Katie Putnam 7th and 8th, in Lena, the Madcap, and Old Curiosity Shop, to light business, though she by no means deserved it. F. B. Warde closed the season here 11th, appearing as Hamlet before a fine audience. He was repeatedly recalled. To good attractions the season here has been very profitable.

### MT. VERNON.

Kirk Opera House (L. G. Hunt, manager): C. B. Bishop appeared in Strictly Business 15th, thereby fulfilling his agreement to give us a later date when detained by the floods.

Item: Harry Green, H. G. Boynton and J. G. Errett left this city for Omaha on the 5th to join the Buffalo Bill-Dr. Carver enterprise. They will play in the band.

## PENNSYLVANIA.

### PITTSBURG.

Opera House (John A. Ellsler, manager): Carrie Swain, in Cad the Tomboy, closed a four weeks' business 12th. Kate Claxton 14th, week. C. B. Bishop in Strictly Business, 21st, week. Harry Ellsler has a benefit at this house on the evening of the 21st, and it will be a rouser, as Harry has many friends in this city, who will be glad to respond to his appeal.

Library Hall (Fred A. Parke, manager): The Tourists did very well last week, having good houses at every performance. Carncross Minstrels 14th, week. Hearts and Hampers 21st, week.

Academy (H. W. Williams, manager): Rentz-Santley co. week of 7th, to good business. The Davene comb. 14th, week; Newell and Scott's Comedy co. 21st, week.

Museum (P. Harris, manager): This house did a very large business last week. The Baby Show proved quite an attraction and was a very enjoyable affair. The Italian Midgets, Chalet the Ventriloquist, and the McDonald-Milne Family are announced for the coming week.

Arena: Doris' Circus exhibited here, 11th and 12th, to large business.

Items: The season at Library will likely close early in June, as extensive alterations are contemplated before the reopening next fall.—The season at the Opera House will not close before July 4.—The Ellslers have secured a five years' extension of their leases of the Opera House and the Lyceum.—The Academy will close its season the last of the present month.—The Davene Family go to Europe after their engagement at the Academy.—J. Harry Rowe arrived home 12th. He will spend the Summer at his home in this city.—Spencer W. Cone was in the city the greater part of last week, arranging for the coming engagement of Kate Claxton at the Opera House.—The last heard from Lillian Spencer was that she is improving slowly.—Rev. Charles Steck, of this city, made his debut upon the stage at Indiana, Pa., 12th, before a large and critical audience. His debut was made in Hamlet and Richelieu, both of which he gave with entire satisfaction. A telegram in the *Dispatch* of Monday says: "The Rev. Charles T. Steck inaugurated his dramatic career in Armory Hall last night. The hall was comfortably filled. Among the audience were Judge Silas M. Clark, of the Supreme Court, Judge Blair, prominent members of the bar, ex-State Senator St. Clair, Dr. Devoe and other physicians and a fair sprinkling of the well-known members of the orthodox churches here. Mr. Steck was supported in Hamlet and Richelieu by Prof. Parks, of the State Normal School; Prof. Hammen, Mr. Erastus Kurtz, and Misses Fannie Nixon and Laura Ansley. As Hamlet Mr. Steck electrified the audience and was greeted with storms of applause; but it was as Cardinal Richelieu he achieved his greatest triumph. In the act where the great Cardinal threatens to pronounce the curse of Rome upon the King and his satellites Mr. Steck surpassed even the most sanguine expectations of his friends. His manner and appearance was wonderfully impressive, his enunciation remarkably distinct, and his gestures and stage action perfect. Those among the audience qualified to judge of his acting (and there were many present who had listened to Forest and Booth, the senior and junior, as well as Kean) say that they never saw a better representation than his Hamlet and Richelieu."

### WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Camilla Urso Concert co., 11th, to a fair-sized and appreciative audience. The co. were all greatly encored, and deserved a packed house. Muldoon's Picnic 17th.

### SCRANTON.

Academy of Music (C. H. Lindsay, manager): Mrs. Langtry in Pygmalion and Galatea 11th to a large house. The audience was delighted with the star, play and co.

### EASTON.

Opera House (William M. Shultz, manager): The only event of the week was Carncross' Minstrels, 8th, to a crowded house. Much unfavorable comment was induced by the studious attempts made to conceal the absence of Mr. Carncross. Repeated assurances were given that he would appear, and his name was entered on the programmes. The motive for this deceit was the known unpopularity of Carncross in this place and his power as an attraction. Miles Bennett, 21st.

### ERIE.

Opera House (William J. Sell, manager): M. W. Hanley's co., in Squatter Sovereignty, 9th, to standing room only, giving excellent satisfaction. Dr. Damrosch Orchestra, under management of J. F. Thompson, 11th, to large house. Co. and programme very pleasing. Barlow-Wilson Minstrels, 23d.

Arena: John B. Doris' circus, 19th.

### READING.

Academy of Music (John D. Mishler, manager): Nothing appeared during the week, and nothing is booked.

Grand Opera House (George M. Miller, manager): Carncross' Minstrels gave a first-class performance to good business, 10th. Booked: 18th, Dutch Pinafore.

## RHODE ISLAND.

### PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor and manager): The Norfolk Jubilee Singers returned and gave a sacred concert Sunday night to a full house. The concert was given in order to accommodate the hundreds who were unable to obtain admission to their previous concert. Mme. Geistinger will give us some of her popular operas, 28th, 29th, 30th, and will, without doubt, do a good business. The season will then close at this house. Manager Low has had a very prosperous season, and his theatre has become very popular with citizens, as also with the agents and combs. The management have done all they could to make their patrons comfortable and the result has been very flattering.

Providence Opera House (George Hackett, manager): Around the World in Eighty Days opened for a week's engagement 7th, under the Kiralfy Brothers' management. It was put on very elaborately, and many novelties were produced, including a real elephant. The ballet was good and well drilled, and the dramatic part was well presented. Business was very fair all the week. And right here I would like to thank Charley Greene, the Kiralfys' representative, for courtesies extended. The co. left Sunday night for New York. Joseph Murphy finishes the week, playing Shaun Rhue and Kerry Gow. Rhea comes 21st.

Theatre Comique (Hopkins and Morrow, managers): This cosy little theatre always does a good business, because the managers are always on the lookout for first-class talent, and will have nothing else. If a "jay" happens to get in, he is fired during the Monday matinee. The arrivals this week are Paddy and Ella Murphy, Maud Beverly, Topack and Steele, Laport Sisters, Murphy and West and the O'Brien Brothers. Friday evening William Chase, the treasurer, takes a benefit.

Items: Harry Bloodgood was in town last week. He expects to join Rice's Surprise Party.—Bertha Morgan, a well-known prima donna of this city, now residing in Boston, was in town last week.—The leading members of the Kiralfy co. went on a fishing excursion last Thursday.—James Joyce, business agent for the Joseph Murphy co., was in town last Saturday.—Louise Parker, of this city, who has been studying under Signor Farini, of Boston, for the past year, goes to Europe on the *Spain* June 28. She will be accompanied by her father, Stephen A. Parker, of this city. Bon voyage.—E. G. Stone, business manager for Mlle. Rhea, is in town making arrangements for the appearance of the distinguished actress in this city next Monday. He informs me that Mlle. Rhea will play three weeks in the East, and close her season in New York on June 9. She will then visit Newport and Saratoga, where she will be the guest of some of the prominent visitors. She opens next season in three new society plays, translated from the French. Mr. Stone will act as business manager next season.—J. H. Kelly, agent for Forepaugh's show, is here.

### WOONSOCKET.

Music Hall (Jameson and Carll, managers): Margaret Mather, as Juliet, 10th, captured the town. She was called before the curtain after every act—an unusual compliment here. Her acting has never been excelled on the local boards. Miss Mather will spend the Summer with friends in one of the country towns of New York, so Manager Hill informs us, and will open in Chicago, August 27.

Arena: J. T. Kelly, press agent for Forepaugh, was in town 11th, arranging for the appearance of the Great Forepaugh Show, June 15.

### NEWPORT.

Bulls' Opera House (Henry Bull, Jr., manager): A concert, given by the band, connected with the U. S. training-ship *New Hampshire*, 10th, was the best we have ever had. The theatrical season is about to close. It has been better than any we have had for a number of years.

## TENNESSEE.

### CHATTANOOGA.

St. James Hall (Stoops Brothers, managers:) Fay Templeton 17th. The season is about closed.

## WEST VIRGINIA.

### WHEELING.

Opera House (F. Reister, manager): Nothing this week. Will remain closed until 26th, when Thatcher, Primrose and West's Minstrels will be the attraction.

Items: Charles Shay's Theatre is closed for good, and Mr. Shay has left for new fields.

## WISCONSIN.

### JANESVILLE.

Myers' Opera House (C. E. Mosely, manager): T. W. Keene 8th to fair business. Nothing booked for the next two months.

### EAU CLAIRE.

Music Hall (C. B. Walworth and Toby, managers): Whiteley's Dramatic co. came 7th, week's engagement, to fair business. They close in Green Bay 19th. Reports a very successful season.

Item: A stock co., with a capital of $75,000 has been formed, and will be known as the Eau Clair Opera House Company. Work on the building has been begun and the intention is to have everything in readiness by Sept. 1.

### PORTAGE.

Dullaghan's Opera House (James Dullaghan, manage): Miska comb. presented The Crown Child 9th to fair business. Repeated 10th to small house. This play, which Mr. Bergman has touched up, is an interesting drama. The parts are nicely taken, and it gave good satisfaction.

### BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): Huntley and Brown's Black Crook co. 4th to good house. Co. fair. T. W. Keene, in Macbeth, 6th, to the best house of the season. His reception was cordial, yet feel far below the enthusiasm created by his appearance on a former occasion in Richard III. Oliver Doud Byron 9th in Across the Continent to good house, giving general satisfaction.

### MADISON.

Opera House (George Burroughs, proprietor): A benefit testimonial concert to Addie Forseman, of this city, assisted by Jennie Dutton and the Chickering Quartette of Chicago, was given 7th, to a fair audience. The programme was well selected and was a grand musical treat. Thomas W. Keene, in Richard III., drew one of the largest and most fashionable houses, 9th. Mr. Hayden, the gentlemanly manager, informs me that Mr. Keene opens the new Princess Opera House, Winnipeg, 21st. Remenyi, 11th, was greeted by a fair audience, giving entire satisfaction.

## CANADA.

### OTTAWA.

Grand Opera House (John Ferguson, manager): Barlow-Wilson Minstrel co. appeared 8th to a crowded house. They are stronger in numbers than when they visited us a year ago. Receipts, $400. The great Madison Square success, Esmeralda, was presented, 12th, for the first time, at a matinee, which was largely attended, and was followed by an evening peformance, when the house was again comfortably filled. The public here have been looking forward for a long time to this co.'s coming, and all need be said is that they were not disappointed. The audience were highly pleased with the performance, and expressions of regret were heard on all sides of the company's short stay in the city.

### HAMILTON.

Grand Opera House (J. R. Spackman, manager): The Nashville Jubilee Singers appeared 7th, but did not succeed in drawing a large audience, as the performance was simply a rendition of worn-out plantation songs. Collier and Rice's Opera co. presented Iolanthe 11th and 12th and matinee to very large audiences, who attested their appreciation by encoring nearly every member. The co. is well balanced, and although the chorus is not heavy it gave very efficient support to the principals, while the costuming was excellent. Barlow-Wilson Minstrels came 16th. Minnie Hauk Concert co. 18th. Ella Lewis' co., 19th. Hazel Kirke was booked for 17th, but has cancelled, the Canadian dates having been sold to M. C. Lytell, who will fulfil contract later on. Manager Spackman is arranging a Canadian circuit and has already booked a large number of companies for next season. With his circuit he can book companies for a week. C. H. Haystead, formerly of Rose Eytinge's co., takes the Ella Lewis co. for a tour of the Canadian towns.

### LONDON.

Grand Opera House (J. M. Lathrop, manager): Rice's Opera co. produced Iolanthe 9th, to one of the largest houses of the season.

### BROCKVILLE.

Opera House (George T. Fulford, manager): Barlow-Wilson Minstrels 7th. A large and appreciative audience greeted them, which they fully deserved.

### TORONTO.

Grand Opera House (O. B. Sheppard, manager): Closed week of 7th. Barlow-Wilson Minstrels 14th and 15th to good business.

Horticultural Pavilion (J. F. Thomson, manager): Dr. Damrosch's Orchestra, assisted by Mlle. Martinez, Mlle. Carreno and Mme. Scalchi, gave two concerts 15th and 16th. Minnie Hauk Concert co., 21st and 22d.

### BRANTFORD.

Stratford's Opera House (Joseph Stratford, manager): Rice's Opera co., in Iolanthe, 8th, to very large business.

Item: A party of over two hundred were coming from Paris to hear Iolanthe, but owing to an accident on the G. T. R. the train was delayed, not leaving Paris till after nine o'clock.

### ST. CATHERINES.

Theatre (H. G. Hunt, manager): Collier and Rice's Iolanthe co. gave a first-rate performance 8th, to a packed house. Madison Square Hazel Kirke co. 16th; Minnie Hauk 19th.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

### DRAMATIC COMPANIES.

ADA GRAY: Brooklyn, 24, week, close. Supple sentary season: N. Y. City (Windsor), June 2, week; Harlem (Mt. Morris), 9, week.

ALDRICH AND PARSLOE: Brooklyn (Gd. Op. House), 21, week.

AUGUSTIN DALY'S COMPANY: Brooklyn, 14, week; Troy, N. Y., 21; Buffalo, 24, 25, 26.

BARTLEY CAMPBELL'S WHITE SLAVE: Cincinnati, 14, week—close season.

BAKER AND FARRON: Reopen at Toronto, 21, four weeks; Whitby, Ont., 25; Hamilton, 26.

BOUCICAULT: N. Y. City (Star Theatre), March 26, several weeks.

BESSIE BYRNE: Jersey City, 17, 18, 19.

CLARA MORRIS: N. Y. City (Gd. Op. House), 21, week.

CHANFRAUS: St. John, N. B., 14, week; Halifax, N. S., 21, week.

CHARLOTTE THOMPSON: Chicago, 14, week—close season.

C. B. BISHOP: Alliance, O., 17; Youngstown, 18; Newcastle, Pa., 19; Pittsburg, 21, week; Philadelphia, 28, week—close season.

CORA VAN TASSEL: Nevada, Mo., 17; Clinton, 18; Sedalia, 19; Warrensburg, 21; Pleasant Hill, 22; Independence, 23.

C. A. GARDNER'S KARL CO.: Petersburg, Ill., 17; Pekin, 18; Bloomington, 19; Champaign, 21; Pontiac, 22; Streator, 23; Ottawa, 24; Aurora, 25; Lasalle, 26; Sterling, 28; Rockford, 29; Elgin, 30; Waukegan, 31; Racine, Wis., June 1; Milwaukee, 2, 3—close.

CARRIE SWAIN: St. Louis, 14, week; Nashville, Tenn., 21; Louisville, 28; Cincinnati, June 4, week.

C. L. DAVIS: Boston, 14, week.

EMILY RIGL (Her Atonement): N. Y. City (Niblo's), 14, two weeks.

FRANK EVANS: Brooklyn, 14, week.

FRANK MAYO: Northampton, Mass., 17; Holyoke, 18; Springfield, 19; N. Y. City, 21, week—close.

FURNISHED ROOMS CO. (Topsy Venn): Philadelphia, 14, week.

FORBES DRAMATIC CO.: Joliet, Ill., 18, 19; Chicago, 21, week.

HERNE'S HEARTS OF OAK: Boston, 7, two weeks.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Oswego, N. Y., 17; Ithaca, 18; Auburn, 19; Syracuse, 21, 22.

HAVLIN'S FOGG'S FERRY (Carrie Stewart): Princeton, Ind., 17; Spencer, 18—close.

HARRY WEBBER: Independence, Mo., 26; Richmond, Ind., 28.

HARRY LACY'S PLANTER'S WIFE COMB.: Philadelphia, 11, eight nights—close season.

HARRIGAN AND HART: Brooklyn (Park), 21, week.

HOLMES GROVER: Philadelphia (Bijou), 21, week.

HELEN BARRY: N. Y. City (Union Square), 14, two weeks.

HELEN BANCROFT: Easton, Pa., 21; Wilmington, Del., 23.

HUNTLEY AND BROWN'S BLACK CROOK: Milwaukee, 18, 19.

HARRY MEREDITH'S RANCH 10: Albany, 17, 18, 19; Trenton, N. J., 22; Rondout, N. Y., 23.

HEARTS AND HAMPERS CO.: Pittsburg, 21, week; St. Louis, 28, two weeks; Chicago, June 11, two weeks.

IDA LEWIS: Green Bay, Wis., 14, week.

J. K. EMMET: Boston, 14, week; Cincinnati, 21, week.

JOSEPH MURPHY: Providence, 17.

JOHN T. RAYMOND: Newport, R. I., 17; New Bedford, Mass., 18; Fall River, 19; Woonsocket, R. I., 21; Lawrence, Mass.—close.

JOHN E. INCE: Baltimore, 14, week.

JOSEPH JEFFERSON: Chicago, 7, three weeks.

JANAUSCHEK: Salt Lake, 14, week.

JAY RIAL'S UNCLE TOM CO.: Louisville, 14, week.

JOHN A. STEVENS: N. Y. City (Windsor), 21, week.

J. Z. LITTLE'S WORLD CO.: Kalamazoo, Mich., 17; Grand Rapids, 18, 19; Racine, Wis., 21; Milwaukee, 22, 23, 24, 25.

JULIA A. HUNT: Springfield, 18, 19; Troy, 21; Piqua, 22; Urbana, 23; West Sandusky, 24; Toledo, 25, 26; Chicago, 28, week.

JESSE JAMES CO.: Philadelphia (National), 14, week.

J. W. RANSONE: Buffalo, 14, week.

KATE CLAXTON: Pittsburg, 14, week.

KATIE PUTNAM: Lima, 17, 18—close.

KATHERINE ROGERS: Washington, 17, 18, 19; Baltimore (Holliday), 21, week.

KIRALFYS' AROUND THE WORLD: N. Y. City, 14, week—close.

LIZZIE ST. QUINTEN: St. Louis (Pope's), 13, week.

LOTTA: Philadelphia, 14, week; New York, (Fifth Avenue) 21, week—close.

LESTER WALLACE: Chicago, 7, two weeks.

MONTE CRISTO CO. (Stetson's): Chicago, 14, two weeks.

MODJESKA: San Francisco, May 7, four weeks.

MRS. LANGTRY: Orange, N. J., 17; Bridgeport, Ct., 18; Hartford, 19; Philadelphia, 21, week; Oil City, Pa., 28; Elmira, N. Y., 29; Binghamton, 30; Pittsfield, Mass., 31; Worcester, June 1; Manchester, N. H., 2; Bangor, Me., 4; St. John, N. B., 5, 6; Halifax, N. S., 7, 8, 9.

MATTIE VICKERS (Tramp's Daughter): Salamanca, N. Y., 17; Rochester, 18, 19; Buffalo, 21, 22, 23.

MURRAY-OBER COMEDY CO.: Selinsville, 16, 17, 18, 19; Minerva, 21, 22, 23.

MESTAYER'S TOURISTS: Rochester, 17, 18; Syracuse, 19; Philadelphia, 21, week; N. Y. City, 28, week.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.) Poughkeepsie, N. Y., 17; Troy, 18; Newark, N. J., 19; Montreal, 21, week.

MADISON SQUARE (Esmeralda; H. Rockwood, mgr.): Moline, Ill., 17; Des Moines, Ia., 18; Omaha, Neb., 19; Denver, 21, week.

MADISON SQUARE (Esmeralda; C. A. Haslam, mgr.) Peterboro, Ont., 17; Lindsay, 18; Guelph, 19; London, 21; St. Thomas, 22; St. Catherines, 23; Jamestown, N. Y., 24; Titusville, Pa., 25; Salamanca, N. Y., 26.

MADISON SQUARE (Hazel Kirke; F. L. Bixby, mgr.): Brantford, Ont., 17; Guelph, 18; Lindsay, 19; Peterboro, 21; Port Hope, 22; Kingston, 23; Ottawa, 24; Brockville, 25; Ogdensburg, N. Y., 26.

MADISON SQUARE (Professor; C. McGeachy, mgr.): Philadelphia (Chestnut), 14, week; Baltimore, 21, week.

NEIL BURGESS: Tony Pastor's Theatre, N. Y. City, April 23, indefinite engagement.

NEWELL-SCOTT COMEDY CO.: Pittsburg (Academy), 21, week.

N. S. WOOD: Minneapolis, 14, week.

OLIVER DOUD BYRON: Chicago, 14, week—close season.

OUR SUMMER BOARDERS: St. Louis, 14, week; Chicago, 21, week; Quincy, Ill., 28; St. Joe, Mo., 29; Atchison, Kas., 30; Leavenworth, 31; Lawrence, June 1; Topeka, 2; Denver, 4, two weeks.

PALMER-ULMER CO.: New Haven, 19; Providence, 24, 25, 26.

PITT COMEDY CO: N. Y. City (Bijou), April 23, four weeks; Philadelphia (Arch), 21, two weeks.

PRESCOTT-MORRISON CO.: Williamsburg, 14, week; Philadelphia (Chestnut), 28, week.

ROBSON AND CRANE: Council Bluffs, Ia., 18; Des Moines, 19; Rock Island, Ill., 21; Peoria, 22; Indianapolis, 23; Dayton, O., 24; Lima, 25; Akron, 26; Youngstown, 28; Erie, Pa., 29; Syracuse, N. Y., 30; Rochester, 31; Elmira, June 1; Scranton, Pa., 2—close.

ROMANY RYE: Newark, N. J., 14, week.

ROOMS FOR RENT (Newton Beers): Denver, 14, week.

ROLAND REED (Cheek): Denver, 14, week; N. Y. City (Haverly's) 28—Summer season.

RHEA: Worcester, Mass., 17; Fall River, 18; Providence, R. I., 21, 22, 23; Woonsocket, 26.

RICE'S SURPRISE PARTY. Cincinnati, 14, week; N. Y. City (Bijou), 21, four weeks.

ROBERT MCWADE: Allentown, Pa., 17.

SCANLAN'S FRIEND AND FOE CO.: San Francisco, May 7, two weeks.

SOL SMITH RUSSELL: Eau Claire, Wis., 22, 23; Stillwater, 24; Minneapolis, 25, 26; Fargo, Dak., June 1, 2; Winnipeg, 4, week; Grand Forks, 11, 12; Fargo (return), 13; Jamestown, 15, 16; Bismarck, 18.

T. W. KEENE: Minneapolis, 17, 18; 19; Winnipeg, 21, week.

THORNE'S BLACK FLAG CO.: Harlem, 14, week; Jamestown, N. Y., 22; Olean, 23; Dayton, 26.

UNION SQUARE CO. (Parisian Romance; A. M. Palmer manager): Boston, May 7, six weeks.

VOKES FAMILY: St. Louis (Gd. Op. House) 14, week.

WHITELEY'S HIDDEN HAND: Independence, Mo., 23.

WILLIE EDOUIN'S SPARKS: N. Y. City (Frisco Op. House), March 26, eight weeks; Philadelphia (Arch) May 26, week; Boston, June 4, two weeks.

WYNDHAM COMEDY CO.: San Francisco, 21.

WALDRON'S M'LISS CO.: Amsterdam, 17; Gloversville, 18; Schenectady, 19; Amsterdam, 21; Glenn's Falls, 22, Rondout, 23; Whitehall, 24; Ticonderoga, 25; Burlington, Vt., 26; Rutland, 28; Bennington, 29.

### OPERA AND CONCERT COMPANIES.

ACME OPERA CO.: Winnipeg, 14, week; Emerson, 21; Fargo, D. T., 22, 23, 24; Milwaukee, 28, week.

BOSTON IDEAL OPERA CO.: Montreal, 14, week; Burlington, Vt., 19; Boston, 21, week—close.

CATHERINE LEWIS OPERA CO.: Chicago, 7, two weeks; Detroit, 21, 22, 23; Cleveland, 24, 25, 26

MCKEE RANKIN: Boston, April 30, two weeks.

DUFF'S STANDARD OPERA CO.: Boston (Boston Theatre) 7, two weeks.

DAMROSCH'S ORCHESTRA: Cleveland, 17; Chicago, 18, 19; Milwaukee, 21, week; Denver, 28, week.

FISK JUBILEE SINGERS: Philadelphia (Academy of Music), 17, 18, 19; Freehold, N. J., 21; Red Bank, 22; Asbury Park, 23; Long Branch, 25; Perth Amboy, 26; Jersey City, 28.

FORD'S OPERA CO. Pueblo, 17, 18; Colorado Springs, 19; Lincoln, Neb., 21; Omaha, 22; Des Moines, 23; Keokuk, 24; Quincy, 25; Hannibal, 26; St. Louis, May 28, nine weeks.

FAY TEMPLETON OPERA CO.: Chattanooga, 17; Birmingham, Ala., 18, 19; Nashville, 21, week; Evansville, Ind., 28; Terrehaute, 29; Lafayette, 30.

GEISTINGER: N. Y. City, 7, two weeks; Providence, 28, 29, 30.

GRAU'S FRENCH OPERA CO.: N. Y. City (Italy's), 14, week.

JOHN HOWSON'S CO.: Boston, June 11, ten weeks.

HAVERLY'S MERRY WAR CO.: Brooklyn, 14, week; N. Y. City (Cosmopolitan), May 21, six weeks—close.

HYER SISTERS: Ottumwa, 17; Fairfield, 18; Mt. Pleasant, 19; Burlington, 21; Kirkwood, 22; Monmouth, Ill., 23; Galesburg, 24; Oneida, 25; Galena, 26; Kewaunee, 28; Buda, 29; Chicago, June 1—close.

MINNIE HAUK (Concert): London, Ont., 18; Hamilton, 19; Toronto, 20; Buffalo, 21; Syracuse, 22; lapse; Utica, 27; Troy, 28—close.

MCCAULL'S OPERA CO.: New York (Casino), April 26, indefinite time.

MAHN LITTA: Grand Rapids, Mich., 22; Muskegon, 23; Grand Haven, 24; Kalamazoo, 26; Constantine, 28; Coldwater, 29; La Porte, Ind., 30.

NASHVILLE STUDENTS (Concert): Orangeville, 17; Mt. Forest, 18; Palmerston, 19; Stratford, 21; Berlin, 22; Guelph, 23; Galt, 24; Toronto, 25, 26.

RICE'S OPERA CO. (Iolanthe): Elmira, N. Y., 17; Syracuse, 18; Ithaca, N. Y., 19; Binghamton, 21; Scranton, Pa., 22; Wilkesbarre, 24; Altoona, 25; Easton, 26.

THEO. THOMAS ORCHESTRA: Cincinnati, 17; St. Louis, Tafio: N. Y. City (Italy's), 15, 16, 17, 18, 19, 21, 22.

THALIA THEATRE OPERA CO.: Philadelphia, 14, week.

WILSON OPERA CO.: Oil City, Pa., 17; Akron, O., 18, 19; Louisville, 21, week.

### VARIETY COMPANIES.

DAVENE'S ATTRACTIONS: Pittsburg, 14, week; Baltimore, 21, week.

IDA SIDDONS' MINSTRELS: Indianapolis, 17, 18, 19; Louisville, 21, week; Chicago, 28, two weeks.

LEAVITT-PASTOR CO.: N. Y. City, 14, week—close season.

LEAVITT'S RENTZ-SANTLEY CO.: Louisville, 14, week; Chicago, 21, week; St. Louis, 28, week.

METROSS: Baltimore (Monumental), 14, week.

SULLIVAN AND GAYLORD'S FEMALE MASTODONS: Detroit, Mich., 14, week.

TONY PASTOR'S OWN CO.: N. Y. City (Windsor), 14, week; Amsterdam, N. Y., 21; Utica, 22; Syracuse, 23; Hamilton, Ont., 24; Toronto, 25, 26; Rochester, N. Y., 28; Buffalo, 29; Bradford, Pa., 30; Youngstown, O., 31; Cleveland, June 1, 2; Chicago, 3 to 10.

### MINSTREL COMPANIES.

BARLOW-WILSON: Buffalo, 17, 18, 19; Bradford, Pa., 22.

CALLENDER'S NEW COLORED (William Welch, mgr.): N. Y. City (Cosmopolitan), 7, two weeks; Philadelphia (Chestnut), 21, week.

CARNCROSS': Pittsburg, 14, week; Altoona, Pa., 22.

DUFREZ AND BENEDICT'S: Flint, Mich., 17; Lapeer, 18; Vassar, 19; Port Huron, 21; Detroit, 22, 23.

HAVERLY'S MASTODON: N. Y. City (Haverly's), 14, two weeks; Philadelphia, 28, week.

HAVERLY'S NEW: St. Joseph, Mo., 17; Lincoln, Neb., 18; Minneapolis, Minn., 21; Stillwater, 22; St. Paul, 24; Lacrosse, Wis., 25; Madison, 26.

HI HENRY'S: Mt. Holly, N. J., 17; Norristown, Pa., 18; Phœnixville, 19.

NEW ORLEANS: Ithaca, N. Y., 22.

SAN FRANCISCO: Philadelphia, 14, week—close.

THATCHER, PRIMROSE AND WEST'S: Bay City, 17; Detroit, 18, 19; Lima, O., 21; Richmond, Ind., 23; Springfield, O., 23; Columbus, 24; Zanesville, 25; Wheeling, W. Va., 26; N. Y. City (Niblo's), June 4, six weeks.

### MISCELLANEOUS.

ADAMS' HUMPTY DUMPTY CO.: Baltimore (Front), 14, week; Newark, N. J., 21, week; Brooklyn, 28, week.

BAYLIES-KENNEDY BRIGHT LIGHTS: Cincinnati, 14, week; Indianapolis, 21, week; Pittsburg, 28, week.

BUFFALO BILL-CARVER CO.: Bloomington, Ill., 28, 29.

CROMWELL'S ART ENTERTAINMENT: Jackson, Mich., 15, 16, 17, 18, 19.

DENIER'S H. D. CO.: Bloomington, 17; Springfield, 18; Alton, 19; St. Louis, 21, week.

TOM THUMB: Burlington, Vt., 17; Rutland, 18; Fitchburg, Mass., 19.

EQUINE PARADOX: Lowell, 14, week; Springfield, 21, week; Holyoke, 28, week; Hartford, June 4, week; New Haven, 11, week—thence to Newport, R. I., for remainder of Summer season.

HERRMANN: Baltimore, 14, week; Brooklyn, 21, week; N. Y. City (Niblo's), 28, week.

### CIRCUSES.

ADAM FOREPAUGH'S: New Haven, 17; Meriden, 18; Middletown, 19; New Britain, 21; Hartford, 22; Holyoke, Mass., 23; Springfield, 24; Norwich, Ct., 25; New London, 26; Woonsocket, R. I., June 15.

BARRETT'S: Anderson, Ind., 17; Terre Haute, 19; Springfield, Ill., 25.

BARNUM'S: Columbus, O., 17; Springfield, 18; Dayton, 19; Cincinnati, 21, 22, 23; Hamilton, 24; Richmond, 25; Indianapolis, 26; St. Louis, 28, week; Chicago, June 4, week; La Porte, Ind., 15; Three Rivers, Mich., 18; Coldwater, 19, Adrian, 20; Jackson, 21; Battle Creek, 22; Kalamazoo, 23; Grand Rapids, 25; Big Rapids, 26; Muskegon, 27; Ionia, 28; Lansing, 29; Ann Arbor, 30; Detroit, July 2; Pontiac, 2; Flint, 4; Bay City, 5; East Saginaw, 6; Port Huron, 7.

COLE'S: St. Joe, Mo., 21; Cameron, 22; Trenton, 23; Centreville, Ia., 24; Keokuk, 25; Burlington, 26; Galesburg, Ill., 28; Peoria, 29; Rock Island, 30; Davenport, Ia., 31; Washington, June 1; Oskaloosa, 2; Winterset, 4; Des Moines, 5; Marengo, 6; Iowa City, 7; Cedar Rapids, 8; Independence, Mo., 9.

COSTELLO'S: East Saginaw, Mich., 21; Galesburg, Ill., 28.

COUP'S: Brooklyn, 14—indefinite season.

DORIS': Cleveland, 17, 18; Erie, Pa., 19; Jamestown, N. Y., 21; Bradford, Pa., 22; Olean, N. Y., 23; Hornellsville, 25; Batavia, 26; Buffalo, 27, 28; Lockport, 30; Canandaigua, June 1; Lyons, 2; Auburn, 5; Rome, 6.

NATHANS': Ogdensburg, N. Y., 19; Bradford, Pa., 21; Brockport, N. Y., 31.

O'DALE STEVENS' AUSTRALIAN: Boston, 19—indefinite season.

ROBINSON'S Council Bluffs, Ia., 19.

SELLS': Sandusky, 17; Oak Harbor, 18; Toledo, 19; Grand Rapids, Mich., June 2.

STEWART'S: Antwerp, 17; Cecil, 18; Paulding, 19; Van Wert, 21; Middle Point, 22; Delphos, 23; Alida, 24; Lima, 25.

VAN AMBURG'S: Bloomingdale, 17; Hartford, 18; St. Joe, 19; Laporte, Ind., 21.

## Historical Essays on the Drama

### XIII.

The Crusaders contributed largely to the taste for plays of a sacerdotal color that became the rage in Europe at the period of the Holy wars, and continued for long after to hold the first rank in popular estimation. The spirit of the age was led toward sacred things, or, at least, toward things thought to be sacred in those days of superstition. Vows and pilgrimages became the fashion. The public places and streets of the cities were filled with troops of pilgrims and devotees returning from Jerusalem, from St. Jago de Compastella, from St. Banme, from St. Reine, from Notre Dame du Puy, du Mont Michel, etc. These pilgrims, mounted on scaffolds, sang "psalms and hymns, and spiritual songs," which they had composed during their travels; and acted scenes, in which they represented some of the mysteries of religion or features in the lives of the Saints.

The people flocked to these entertainments in crowds. The success of these mystery plays gave the performers the idea of banding themselves together in regular companies; and, having prudently secured the co-operation of some well to-do citizens of Paris

BIJOU OPERA HOUSE.
H. M. PITT, Lessee and Manager.

Last week of
THE H. M. PITT COMEDY COMPANY.

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# TELEGRAPHIC NEWS.

## Flashed to Us from Everywhere.

### Fosberg's New Play.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, May 16.—The benefit tendered Harry Lewis at the Grand Monday evening was largely attended. Pop was given. Harold Fosberg, leading man of the Minnie Maddern combination, appears at Armory Hall, Ludlow, Ky., to-morrow night, in a dramatized version of Bret Harte's "Tennessee's Partner," and Scott Marble, of Chicago, is here supervising arrangements for the presentation. Baylies and Kennedy's Bright Lights at the Coliseum and the White Slave combination at Heuck's opened to good houses.

### Openings in the Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, May 16.—Kate Claxton opened at the Opera House in Two Orphans to fair house.

Carncross' Minstrels, at Library Hall, opened large. Entertainment one of the best of its kind that has been here this season.

Davene combination, third engagement this season, opened at the Academy to standing room only.

Harry Ellsler's benefit, which will take place at the Opera House evening of the 21st, is assuming great proportions. Harry's many friends seem desirous of attesting their appreciation of his endeavors to cater to the wants of our amusement-loving public. C. B. Bishop, in Strictly Business, will be the principal attraction.

### At the Lakes.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, May 16.—The Damrosch Concert at Wahle's Monday night was a grand success. Besides the Doctor's superb orchestra, Mme. Scalchi, Isidora Martinez and Mme. Carreno contributed to the musical feast, and were severally greeted with recalls. The receipts were a fraction less than $2,000. The extra matinee given in the afternoon only brought out a a small audience. Pouring rain and short notice accounted for this.

The Tourists, at the Academy of Music, were also favored with a large audience, and kept them very happy with their boisterous fun. Last night they fared still better, and had but few vacant seats.

Joe Lang never gets left Monday night. The usual packed house was there to see Across the Continent and the specialities of John W. Ransone's company.

The boom was exhausted before reaching St. James' Hall. Here the Ford-Belmer company had only a medium top-heavy house Monday; but lovers of the sensational turned out in larger force last night to see the Jesse James Avengers.

### College Boys in Opera.

[BY TELEGRAPH TO THE MIRROR.]

NEW HAVEN, Ct., May 16.—Gounod's Faust was produced Monday night at Carll's before a large house at double the usual price of admission. The principals were local professionals and college boys, and the chorus comprised the Yale Glee Club and many lady friends of the collegians. They did well for amateurs; but the performance dragged somewhat, and did not take as Penikese or a lighter production would.

### Major Bob Belter.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, May 16.—John T. Raymond and company opened at the Providence in In Paradise. Mr. Raymond has a fine opportunity to display his talent in the part of Major Belter. The support is fair, and the play enjoyable.

The Norfolk Jubilee Singers filled Low's Sunday night. House closed this week.

### The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, May 16.—The Thalia Comic Opera company, in The Merry War, opened at the Lyceum Monday evening to a fair and very enthusiastic audience. An admirable performance of Strauss' really beautiful opera was given by the artistic and well-balanced company. As Elsa, Frau Raberg was charming. She has a grand voice, excellent school, and sings with an appreciation and intelligence that is delightful. In the full acceptation of the term, the Thalia company is excellent, and the German troupe is the only one that in this city has given a worthy performance of The Merry War. The English version offered at the Chestnut Street Theatre by the wretched Norcross company was a badly-mangled affair and an insult to musical taste. Young Methusalem, also by Johann Strauss, was to have been produced last evening for the first time in this city; but preparations necessitate postponement, and the work will not be performed until to-morrow night. The last-named opera was played in New York some three seasons ago; but only a very imperfect representation was given. It is said to be full of very beautiful music.

Lotta's opening night was the largest she has ever had here. She is at the Opera House.

Furnished Rooms was greeted at the Walnut by a big crowd. The piece is veritable trash. Topsy Venn is amusing; but as it takes more than one sparrow to make a Summer, so does it take more than one Venn to entertain—when the play is Furnished Rooms.

The Professor enjoyed full and plenty at the [illegible], and the San Francisco Minstrels [illegible] at the Arch.

It seems probable that Lillie Hinton will put in a week at the Lyceum in a round of her best characters. Carrotts is one of the greatest hits Miss Hinton has made, and many would like to see her as Waif of the Woods. Carrotts has a prospect of going on the road next season. It is said the Villas have secured it.

### Monte Cristo a Hit.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, May 16.—Monte Cristo has made a success here. The audience was large and received the play with unbounded enthusiasm. The piece is on at the Grand Opera House. The curtain rose half an hour late on account of a hitch with the scenery.

Catherine Lewis, after a week of Olivette, is singing Prince Conti at Hooley's. Business promises to be better this week. Last week it was light.

Jefferson is still presenting the old comedies at McVicker's. After a very successful week with The Rivals, etc., he opened Sunday night as Dr. Pangloss in The Heir-at-Law, to a good house. The Poor Gentleman is underlined.

Charlotte Thompson is drawing fairly in the New Jane Eyre at the Academy. W. W. Kelly is in town attending the close of Miss Thompson's season.

Lester Wallack opened his second week at Haverly's with Ours and had a full house. This is Mr. Wallack's most successful engagement in Chicago.

Oliver Doud Byron opened at the Criterion to a fair house, presenting his well-worn Across the Continent.

The German theatrical season at McVicker's closed on Sunday night. Among the announcements at the various houses for next week are McCaull's Opera company and Edouin's Sparks.

### Death of a Manager.

[BY TELEGRAPH TO THE MIRROR.]

ROCKFORD, Ill., May 16.—J. P. Norman, manager of the Opera House here, died on Monday morning of neuralgia of the heart. He had been a manager for twenty years. J. C. Jones will be his successor.

### Scanlan Unappreciated.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, May 16.—Friend and Foe failed to draw at the Bush Street Theatre. Business fair to light. "Peek-a-Boo" and his other songs became popular. The Wyndham company open 21st.

As You Like It was produced at the Baldwin on Monday night, with Modjeska and Muldoon, the wrestler, in the cast. Houses have been large.

Lawrence Barrett is having flattering success at the California. Yorick's Love is at present the bill, which will be followed by Francesca.

### Our Summer Boarders.

[BY TELEGRAPH TO THE MIRROR.]

ST. LOUIS, May 16.—Elliott Barnes' Summer Boarders is the attraction at the Grand Opera House, and is having good business. The house was packed on Monday night at James Hannerty's benefit. Mr. Hannerty was presented with a purse by his friends.

Lizzie St. Quinten, with Voudoo Violet, is at Pope's. The houses are far from large.

Carrie Swain opened to a full house at the People's on Sunday night, and her engagement promises to be by no means the least successful of the week.

The Vokes Eamily are doing medium business at the Olympic. Three houses, the Grand, Olympic and Pope's, close for the season at the end of this week.

### Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

GALVESTON, May 16.—Reilly and Greenwall are in possession of the Tremont Opera House. Greenwall leaves for New York to-morrow.

BANGOR, Me., May 16.—Leavitt's Minstrels had good business Saturday night. To-morrow and Saturday night Only a Farmer's Daughter. Manager Owen's benefit takes place 24th. June 4, Mrs. Langtry as Galatea. The Chanfrau party were here over Sunday, en route to St. John and Halifax.

BOSTON, May 16.—The Union Square company are playing A Parisian Romance at the Park, and business has much improved. Mansfield, of course, made the hit of the piece. Emmet is drawing good houses at the Museum. Hearts of Oak is doing fairly in its second week. Usual good business at the Bijou. A picked-up company is playing Uncle Tom at the Windsor to medium business. Heart and Hand is in its second week at the Boston, and is drawing fairly. The bediamonded Davis is clowning at the Howard to large audiences.

## Professional Doings.

—W. A. Whitecar has been specially engaged for Clara Morris' company.

—Gus Bothner is now looking after the interests of the Barton Opera company.

—Fred Price, a young brother of Edwin H. Price, has been engaged for the Edgar company.

—The Madison Square Theatre managers will move into their new offices, in the theatre, June 1.

—Percy Winter has been re-engaged by Lawrence Barrett for responsible business next season.

—The Strangiers of Paris, by David Belasco, will probably be one of John Stetson's novelties next season.

—E. J. Buckley has quit the Esmeralda company and is playing Lord Travers in the Couldock Hazel Kirke company.

—Ed. Thorne and his Black Flag company open at the Bush Street Theatre, San Francisco, June 18, for a four weeks' run.

—Modjeska's business in San Francisco is reported very large, the sale for As You Like It this week being the biggest known in several years.

—At last accounts, Sullivan and Gaylord's Female Mastodons were stranded in Vincennes, Ind., and eating their heads off in cheap hotel quarters.

—Lily West, who achieved fame as one of the best Fiametttas that ever roused the jealousy of a Bettina, has joined the Fay Templeton company,

—Larry H. Reist, manager of the Opera House at Dayton, Ohio, takes a benefit on the 24th, when Robson and Crane will present Our Bachelors.

—The Owens' Esmeralda company will close their season June 9, at Rockville, Indiana, when they will open the new Opera House just being completed.

—Young Mrs. Winthrop, under Joe Hart's management, closed her season Saturday night, but will begin a Summer tour next Monday, playing through the East.

—John McCullough will not go to Europe this season, as he says he can find better comfort and more health in the West, whither he has gone for the Summer.

—Joseph Piggott, one of the scenic artists of the Cincinnati Dramatic Festival, has been secured by Manager John Havlin for the latter's new Cincinnati theatre.

—John W. McKinney, for two seasons past business agent of Sam'l of Posen, returned on Monday to his home in Kansas City. He has not signed for next season.

—It is Joseph Arthur, not Robert, who sails for Europe Tuesday to look after Willie Edouin's interests in London. Dreams will open at the Avenue Theatre July 16.

—McCaull's Lace Handkerchief company appear in that opera in Kansas City to-morrow and Saturday night. The Opera Club will give a reception to Perugini and Carleton.

—On May 28, the League of American Wheelmen will hold their annual convention in New York. About 2,000 bicycles will be used in the street parade that is to be given.

—The Baldwin Theatre, San Francisco, has been leased for three years to a wealthy citizen of San Francisco, who proposes running it on a grand scale. The Frohmans are filling time for him.

—Barney McAuley played A Messenger from Jarvis Section at Galesburg, Ill., last Saturday night, and when the final curtain was rung down had closed a successful season of thirty-six weeks.

—Maze Edwards announces that his company is complete and his time all filled except two weeks. That he is holding for a special engagement. Mr. Edgar does not play either the week before Christmas or Passion Week.

—Charles A. Burton will manage an organization to be known as Our Pleasure Party, with Pauline Markham as the attraction. The company will tour through Vermont and Canada, starting about June 1. They will produce several well-known Metropolitan successes.

—E. H. Shute will be sole manager, the coming season, of the Grand and Phillips Opera Houses at Richmond, Ind. The Phillips is being remodeled. Dates made with Dobbins Bros. for the Grand must be rebooked. In future but two attractions a week will be played in Richmond.

—Rhéa will play three weeks in New England and close her season in this city June 9. She will then visit Newport and Saratoga as the guest of sojourning notabilities. Next season she will add three society plays to her repertoire.

—Aldrich and Parsloe play a week of My Partner at the Grand Opera House, Brooklyn, opening on Monday night. The new members of the company engaged for next season will be given an opportunity to familiarize themselves with their parts.

—Daisy Ramsden has been engaged by Barnes and Gardiner to star next season in The Girl That I Love. The partners are negotiating with two or three well-known people for the leading male comedy part. Miss Ramsden made a pronounced hit in the piece this season.

—"The Wild West," Buffalo Bill's Summer venture, is rehearsing at Camp North, on the Platte, Nebraska. A buffalo calf was born May 10, and it will be a feature of the show, being the first ever exhibited. It is an unexpected card, and the company look upon it as an augury of success.

—Frank L. Gardner, with Messrs. Gallagher and Gilmore, will run The Devil's Auction next season. It will take the shape of a spectacular extravaganza, the pantomime feature being eliminated. A grand English ballet troupe is to be engaged, picked from the London School of Dancing. The company will travel in special cars.

—An amateur comic opera craze is raging in Baltimore and its vicinity. Our correspondent remarks: "The reason why the people do not patronize deserving musical entertainments more generally is because they belong to some company of their own, and all their spare time is taken up in rehearsing for their own performances."

—John D. Mishler, proprietor and manager of Mishler's Academy of Music, Reading, Pa., will during the Summer have the stage of the theatre enlarged and provided with entire new scenery. The auditorium will be furnished with new seats. Nothing will be left undone to make the theatre comfortable, beautiful and convenient.

—Among the professionals present at Helen Barry's first appearance in this city were George Edgar, Selina Dolaro, Caroline Hill, Eugenie Legrand, Eva Garrick, Maze Edwards, Henry French, A. R. Cazauran, Pearl Eytinge, Sidney Howard, James Collier and Sara Jewett. Max Strakosch's family sat in one box and William Henderson's family in another.

—A barnstorming manager ordered a lot of programmes (with cast) for Hazel Kirke and The Phœnix, at Rockford, Ill., some weeks ago. The printing was sent, c. o. d., to a town near by, but was returned a dead loss to the printer. Samples of the printing have been sent us.

—White's Grand Theatre at Detroit, Mich., will be the largest in the West, if not in the United States. After the improvements are made the seating capacity will be over 3,100. It will be opened in the latter part of August, and popular prices will prevail, the same as at the Windsor in this city. J. Alexander Brown will represent the house in the Metropolis.

## Our Festival Number.

*Buffalo Daily Courier.*

Apropos of the Cincinnati Dramatic Festival, it may be said in its praise that it afforded the editor of THE NEW YORK MIRROR an opportunity to show his enterprise and journalistic skill last week, and he took advantage of it in good style. The Dramatic Festival Number of THE MIRROR was an admirable one in every respect. Its portraits of the principal stars of the Festival, its terse and graphic sketches of the plays, the fulness of its Festival news, and the spice and pith of its Festival paragraphs, made up a memorable issue of one of the fairest and most enterprising dramatic journals New York has ever known, and this, too, without any neglect or curtailment of the various departments which the readers of THE MIRROR always find interesting. THE MIRROR people, and more particularly the talented editor and critic, Harrison Grey Fiske, are to be congratulated, and the lovers of the drama who have missed the number of which we write should obtain a copy for preservation. This week's MIRROR is also dramatically newsy and breezy to an unusual extent, and its Cincinnati department is excellent.

*Baltimore American.*

THE NEW YORK MIRROR'S Dramatic Festival Number, just issued, is very handsome. It is full of interesting reading matter in relation to the Festival, and also pictures of the principal actors engaged in it.

*Cincinnati Times-Star.*

THE NEW YORK MIRROR is the leading dramatic paper of the country.

*Boston Evening Transcript.*

THE NEW YORK MIRROR has published a special number in honor of the Dramatic Festival at Cincinnati. It contains portraits and biographical sketches of the leading actors, the casts of the players, and much other matter of interest relating to the festival or suggested by it.

*New Orleans Picayune.*

THE NEW YORK MIRROR has outdone itself in its Dramatic Festival Number, which is admirably planned and executed. It gives striking likenesses of the principal actors engaged at Cincinnati, sketches of their lives, and histories of the plays represented. THE MIRROR is among the brightest, fairest and best of all dramatic papers.

*Providence (R. I.) Sunday Telegram.*

The Dramatic Festival Number of THE NEW YORK MIRROR is a splendid piece of typographical and pictorial perfection. It contains a page of capital lithographic portraits of some of the principal artists at the Festival, crisp, bright reading about the stage and drama, and in fact is as full of good things as a nut is full of meat. THE MIRROR has caught the reflection of passing events upon its bright surface and retained them for its myriads of readers.

*Boston Saturday Times.*

The Dramatic Festival Number of THE NEW YORK MIRROR is deserving of special mention, for it is certainly one of the very best dramatic papers that has ever been issued. Under the able management of Mr. Harrison Grey Fiske THE MIRROR has reached a high position in dramatic journalism, and is increasing fast both in circulation and influence. Mr. Fiske is without prejudices, and is ready to support any measure that will elevate the drama or the dramatic profession. The illustrations of the Festival Number are very fine, and not less so is the reading matter.

*Brooklyn Daily Times.*

THE NEW YORK MIRROR issued this week a handsome edition commemorative of the Cincinnati Dramatic Festival. It contains portraits and biographical sketches of the chief participants in the Festival, plans and descriptions of Music Hall, and appropriate articles on Shakespeare and various dramatic subjects.

*Detroit "Chaff."*

THE NEW YORK MIRROR'S Dramatic Festival Number, issued last week, was one of the handsomest sheets that enterprising journal has ever sent out. The title page portraits of the principal artists who appear at Cincinnati this week were particularly good, and the illustrated article "Stratford-on-Avon" was particularly apropos, Harry Fiske is one of the brightest of the young New York journalists, and he has put THE MIRROR on a high plane of excellence.

*Chicago Daily Tribune.*

THE NEW YORK MIRROR has issued a number dedicated to the Cincinnati Dramatic Festival, containing appropriate articles and cuts.

*St. Louis Republican.*

THE NEW YORK MIRROR'S Dramatic Festival Number (Cincinnati edition) is of rare interest to all who are interested in amusement matters. It is embellished with good portraits of the principal artists and biographical sketches of all the actors who participated in the performances. It is a complete reflex of the Festival, and is worthy of preservation for future reference and reading.

*Philadelphia Progress.*

THE NEW YORK MIRROR issued a handsome special number for the Cincinnati Dramatic Festival. It was profusely illustrated, and had excellent likenesses of the principal stars. It contained a number of essays on the player's art and the literature of the stage. The *Spirit of the Times* also illustrated the Festival. That undertaking did not fulfill expectations. I will write of it again.

*San Francisco Figaro.*

A SPLENDID PAPER.—The Dramatic Festival Number of THE NEW YORK MIRROR is a magnificent one and reflects the highest credit on the part of the editor and publishers of this bright and enterprising theatrical journal. In addition to a beautifully embellished title-page, an additional page contains the portraits of the eight stars of the Festival—James E. Murdoch, John A. Ellsler, John McCullough, Lawrence Barrett, Nat Goodwin, Mary Anderson, Clara Morris and Mlle. Rhéa, which are all true to nature, and form an elegant souvenir in themselves. A large space is devoted to articles and illustrations descriptive of the Festival, including interesting sketches of representative Shakespearean actors. The entire paper, comprising eighteen pages, is a work of art that has rarely, if ever, been excelled in journalism. The large supply that was received in this city was exhausted within twenty-four hours, and the newsdealers have been compelled to order a fresh supply. This is undoubtedly the case everywhere.

*Philadelphia Record.*

THE NEW YORK MIRROR, which is the leading newspaper of the dramatic profession, and always maintains the front rank in everything appertaining to theatrical belongings, has issued a holiday number in commemoration of the Cincinnati Dramatic Festival. THE MIRROR, in its journalistic desire to be at the head, has in this number published a series of original essays upon the player's art; lives of the authors and actors who take part in the celebration, and various matters that are of interest to every one, forming a volume that will be of value for years to come.

*Memphis (Tenn.) Daily Appeal.*

The Dramatic Festival Number of THE NEW YORK MIRROR is one of the handsomest issues of a paper that is without a successful rival as a fair, candid and intelligent exponent of the drama. It is always clear, clean and vigorous in tone and deals justly by actors, actresses and the public.

*Akron (O.) Daily Beacon.*

THE NEW YORK MIRROR publishes this week a Cincinnati edition, handsomely illustrated with the portraits of the leading participants in the Festival, history of their lives, full account of the plays, with editorial comments regarding all plays, etc. In speaking of "Uncle" John Ellsler, THE MIRROR says: "Personally he is a peculiar man, but probity, scrupulous honesty and innate goodness have won him countless friends in and out of the profession."

*Rochester Morning Herald.*

THE NEW YORK MIRROR issued a special edition for the Cincinnati Dramatic Festival, creditable in itself, and which met with a large sale in the Western city.

*Indianapolis Sentinel.*

The Dramatic Festival Number of THE NEW YORK MIRROR is indeed a real contribution to the enterprise of the period. It is a beautiful issue, giving the portraits of the leading stars of the Festival, with a mass of very entertaining dramatic information and miscellany.

*Detroit Free Press.*

THE NEW YORK MIRROR'S Festival Number is a magnificent specimen of special journalism.

*Boston Post.*

THE NEW YORK MIRROR has shown great enterprise in getting out a fine number devoted exclusively to the Cincinnati Festival. It is well illustrated.

*Petersburg (Va.) Daily Mail.*

THE STANDARD DRAMATIC JOURNAL.—We are indebted to Mr. Harrison Grey Fiske, the accomplished editor of THE NEW YORK MIRROR, for a very handsome copy of this excellent and standard dramatic journal. THE MIRROR has been recognized for a number of years as the leading authority in this country on purely dramatic matters. It has been so well kept up to the high mark of excellence that it has readily held its own against all competitors.

The number which we have before us, and which is enjoyable in every respect, is not only replete with choice reading matter anent dramatic matters, but also contains an elaborate sketch of the recent Festival in Cincinnati, which is enhanced by several very fine photographs of the leading participants in that memorable occasion. Mary Anderson, Mlle. Rhéa and Clara Morris are portrayed with life-like fidelity to the originals, and in addition there are engraved likenesses of John McCullough, Lawrence Barrett and the veteran actor Murdoch. And to make the account still more interesting and enjoyable, there are short biographical sketches of the celebrities we have noted which will be more than acceptable to those who are justly admirers of these great votaries of the stage. The number is indeed a most delightful one, and we take more than ordinary pleasure in recommending it to all who desire really authoritative and at the same time refined theatrical intelligence,

*The Owego (N. Y.) Gazette.*

The Dramatic Festival Number of THE NEW YORK MIRROR contains sixteen pages. Crayon portraits are given of eight of the leading people who participated in the Cincinnati Festival, together with wood-cuts illustrative of Shakespeare's home. The number is replete with matters of interest pertinent to the event.

*The Georgia Major, Atlanta.*

THE NEW YORK MIRROR.—The issue of this splendid journal, specially prepared to signalize the great dramatic festival of Cincinnati, is one of the cleverest and best executed examples of journalistic enterprise recently brought to our attention. THE MIRROR is to dramatic journalism, what the Madison Square is among theatres—always chaste, clever, original and successful.

*The Topeka, (Kas.) Commonwealth.*

THE NEW YORK MIRROR'S Dramatic Festival Number is one of the handsomest and newsiest periodicals received in a long time. The regular title page is illustrated with fine likenesses of Murdoch, Mlle. Rhéa, Barrett, McCullough, Mary Anderson, Nat Goodwin, Clara Morris and Ellsler, "the stars of the festival." For enterprise THE MIRROR towers head and shoulders above any dramatic paper in the country.

*South Norwalk Sentinel.*

THE NEW YORK MIRROR of last week was a beautiful and elaborate number, being devoted especially to particulars and illustrations of the great dramatic festival now in progress at Cincinnati.

*Auburn Daily Advertiser.*

THE Cincinnati Dramatic Festival Number of THE NEW YORK MIRROR is received, and contains a valuable and interesting compilation of dramatic news. The programme for each evening of the Festival, together with brief biographies of the stars and other interesting reading matter, make this number especially valuable to all lovers of the drama.

*Elmira (N. Y.) Sunday Tidings.*

Last week's NEW YORK MIRROR is a grand piece of newspaper enterprise. In view of the Cincinnati Dramatic Festival this week, they published an enlarged paper, with illustrations of the principal stars, the cast for the week and an illustrated sketch of Shakespeare. It is a paper that will be treasured by every true lover of the legitimate drama.

*Kalamazoo (Mich.) Daily Gazette.*

The *Gazette* finds upon its table a Dramatic Festival Number of THE NEW YORK MIRROR, that is devoted almost entirely to the great Dramatic Festival at Cincinnati. It contains fine wood-cut likenesses of James E. Murdoch, Mlle. Rhéa, Lawrence Barrett, John McCullough, Mary Anderson, N. C. Goodwin, Clara Morris and John A. Ellsler, with biographical sketches of the principal American actors and actresses. It is a very creditable number.

*Akron (O.) Daily Beacon.*

The Cincinnati Dramatic Festival Number of THE NEW YORK MIRROR is a fine edition of that enterprising journal. The title page contains excellent portraits of the stars of the Festival.

*Cleveland Herald.*

THE NEW YORK MIRROR publishes this week a Cincinnati edition, handsomely illustrated with portraits of the leading participants in the Festival, history of their lives, full account of

the plays, etc. In speaking of "Uncle" John Gilbert, THE MIRROR says: "Personally he is a peculiar man, but his probity, scrupulous honesty and innate goodness have won him countless friends in and out of the profession."

*Philadelphia Press.*

The special Festival Number of THE NEW YORK MIRROR was a very creditable journalistic effort. The matter was good and the illustrations numerous and appropriate.

*Norfolk (Va.) Landmark.*

We are in receipt of a copy of the third issue of the Cincinnati Festival Number of THE NEW YORK MIRROR, and like those that have preceded it, it is full of interest. The paper, like the name it bears, is a perfect reflex of the taste and sentiments of the theatrical profession in the United States, and is read by that class of people all over the globe.

## New Books.

THE THEATRES OF PARIS. By J. Brander Matthews. 318 pp. Charles Scribner's Sons, New York. Cloth, $1.25.

Mr. Matthews is well and favorably known in literary circles as a writer on dramatic subjects. Indeed, he is the only writer for the leading periodicals who persistently devotes his attention to these matters. For this reason and also because he is an enthusiastic lover of the mimic art and all that pertains thereto, we would desire that the theatrical profession were more familiar with his writings. There are so few authors of ability who devote their gifts to the cultivation and advancement of theatricals from a purely artistic standpoint that the people of the stage can amply afford to do them honor. It may truly be said of Mr. Matthews that he is one of these men.

"The Theatres of Paris" is a brilliant history of the places of amusement in the gay capital from the time of their establishment to the present day. Each receives elaborate notice; the story of the triumphs and vicissitudes of each is graphically and gracefully told. In following the record of these famous playhouses, the plays and actors who from time to time have figured upon their boards are treated of in chronological order. Especially are the players who at present amuse the Parisians carefully described. The author resided for a period among them, and not only witnessed their public efforts, but enjoyed their personal companionship. His observative faculties and critical powers are exhibited to capital advantage in his book. The merits and the faults of all the favorite French actors are skilfully set forth, and their acting in parts with which they are most favorably identified truthfully analyzed. The volume contains twenty-one well-engraved illustrations after Madrazo, Duran, Gaucherel, Bernhardt and others. "The Theatres of Paris" is a valuable addition to dramatic literature, and its perusal will tend to improve as well as interest every American artist.

ORATORY AND ORATORS. By William Matthews, LL.D. 12 mo., cloth. 456 pp. S. C. Griggs & Co., Chicago, 1883. $2.00.

This is one of the most valuable books which the year has thus far brought forth. The author thoroughly understands his subject, and fills every page with food for mental digestion. Oratory has enlisted the work of many writers, and such works one expects to find dull and hackneyed. This one covers the ground thoroughly, however, and in a breezy, entertaining style which commends it to all interested in the art of public speaking. The decadence of oratorical talent in this country shows the need of such a salutary check as Mr. Matthews' book should prove. Eloquence is essential—although it may not appear to be so at first thought—to the safety and solidity of our republican institutions. The battles of freedom are fought nowadays by pen and tongue. If we had more Patrick Henrys, Daniel Websters and Henry Clays in this generation, there would be less of that political corruption which is undermining the prosperity of our country and disgusting and disheartening the body of honest citizens, who bear their nation's welfare at heart. The demagogue, the jobber, the thieving office-holder, and every other enemy to good government, shrinks in dread before the sting of eloquent arraignment as the felon cowers beneath the lash of the castigator. Free from the fear of this punishment, he boldly practices his evil deeds unabashed and unhindered. Yet there are few genuine orators in our courts of justice, our pulpits and our halls of legislation. The pleas of our legal luminaries, the discourses of our clergy and the debates of our statesmen, for the most part, are absurdly puerile in matter and delivery. The fire of eloquence has almost ceased to burn, and the faint spark that exists needs encouragement to blaze again for the good of ourselves and of posterity. "Oratory and Orators," if widely circulated, would do much to fan it back into a flame. Sound and sensible are Mr. Matthews' views on public speaking in all its branches, and his masterly descriptions of the method and style of the great speakers of bygone days cannot but produce the effect upon embryo orators of inspiring them to emulation.

In the beginning of the book the author discusses ably the power and influence of the orator. Further on he argues the question—Is Oratory a lost art? and comes to the conclusion that the practical spirit of the age has robbed it of its ornate but not its utile features. The English, Irish and American political orators, Bolingbroke, Chatham, Pitt, Fox, Canning, Brougham, Burke, Sheridan, Grattan, O'Connell, Sheil, Henry, Clay, Calhoun, Webster and Everett are individually commented on and criticised at considerable length, as are also the forensic orators of the three countries. The closing chapter is a powerful plea for oratorical culture.

"Orators and Oratory" contains much that recommends it as a book of reference and instruction to ambitious public speakers, and the absence of any approach to stiffness or pedantry, together with its abundance of anecdotes, makes it a desirable book for the general reader as well.

BOOKS RECEIVED.

FRENCH DRAMATISTS OF THE 19TH CENTURY. By J. Brander Matthews. 284 pp. with index. Cloth $2.00. Charles Scribner's Sons, New York.

OFF THE ROCKS. A Novel. 12 mo.; 417 pp. Cloth, $1.50. Henry A. Sumner & Company, Chicago.

ODETTE'S MARRIAGE. A Novel. Translated from the French of Albert Delpit by Emily Prescott. Henry A. Sumner & Company, Chicago, 1883.

BUT YET A WOMAN. A Novel. By Arthur Sherbourne Hardy. 348 pp. Cloth. Houghton, Mifflin & Company, Boston, 1883.

THE RED ACORN. A Novel. By John McElroy, editor of the *Toledo Blade*. 12 mo. 322 pp. Cloth. Henry A. Sumner & Company, Chicago, 1883.

THROUGH ONE ADMINISTRATION. By Frances Hodgson Burnett. 564 pp. Cloth, $1.50. James R. Osgood & Company, Boston, 1883.

VIKING TALES OF THE NORTH. The Sagas of Thorstein, Viking's Son and Fridthjof the Bold, translated from the Icelandic by R. B. Andersen, A. M. Also Tegner's Fridthjof's Saga, translated into English by George Stephens. 12 mo. 370 pp. Cloth, $2.00. S. C. Griggs & Company, Chicago.

ADELAIDE PHILLIPPS. A Record. By Mrs. R. C. Waterston. 170 pp. Cloth. A. Williams & Company, Boston, 1883.

Next season, Corydon F. Craig, of St. Joseph, Mo., will be general manager of the new Gillis Opera House, Kansas City; Grand Opera House, Topeka, Kas., and Tootle's Opera House, St. Joseph. The average distance between these three populous centres is only sixty-nine miles, and the advantage of this chain of theatres to travelling managers is seen at a glance. Manager Craig's permanent address is St. Joseph. He will arrive in the Metropolis shortly, and remain a month.

The following changes will be made in the Sparks on this side of the Atlantic, nearly all the original company going to Europe: Harry Brown will take Edouin's place and play Snaggs in A Bunch of Keys; Lina Merville will replace Alice Atherton (Mrs. Edouin); John Gourlay will assume Power's rôles, and Victoria Reynolds will be a valuable acquisition. Edouin and his company will remain abroad all of next season.


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